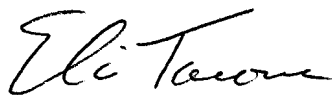


Genre Analysis Course Design: Graphic Novels and Beyond

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Abstract

This paper details the creation of a course in Genre Analysis which focuses on four major genres: graphic novels, narratives, description of a process, and argument rationale. Students are taught to critically analyze and produce these texts using discourse analysis in order to prepare them for the rigors of reading and writing in academia. A Needs Analysis first describes the specific learners targeted by the course and what knowledge gap it fills. Then, the paper outlines what specific learning objectives are required to meet student needs. Next the paper describes how the material in the course is sequenced and explains what materials are used. Lastly, it describes more in-depth the day-to-day work, and then it explains the assessment procedures and gives evaluative rubrics for the major assessments.

A framework of components is useful for a variety of reasons: It provides an organized way of conceiving of a complex process; it sets forth domains of inquiry for the teacher, in that each component puts forth ideas as well as raises issues for the teacher to pursue; it provides a set of terms currently used in talking about course development and thus a common professional vocabulary and access to the ideas of others. (Graves, 1996, p.12)

Introduction

For the University of Minnesota, Second Language Education, Plan B Master's TESOL program, I chose to conceive of and write a formative paper based on pedagogy learned and future interests. In this paper I describe the principles used to create a syllabus (see Appendix A) for a course in Genre Analysis intended for English language learners at the University of Minnesota. First, I provide a Needs Assessment to show the population of students being served and what needs of theirs I am addressing. Second, I provide the specific outcomes, objectives, and materials selected for the course. Third, I identify the order in which the selected material will be organized. Fourth, I describe the presentation of materials in the classroom in regards to day-to-day work. Lastly, I explain the evaluations used to determine the extent to which students achieve the course outcomes.

Needs Assessment

This section describes the learners who would be involved in the course and how I might address some of their unique, academic needs. Needs Assessment is defined as finding out what the learners know and can do and what they need to learn or do so that the course can bridge the gap (or some part of it). Thus needs assessment involves seeking and interpreting information about one's student's needs so that the course will address them effectively. (Graves, 1996, p. 12)

While needs assessment is an ongoing process before, during, and after the creation and teaching of a course (Graves, 1996, p.14), it will serve as the backbone of this paper in the planning stages. This section describes who the learners are and their needs that the course is meeting.

Learners and Needs

The course is meant specifically for advanced ESL students either in Intensive English Programs (IEPs), which prepare students to enter English speaking Universities, or ESL students in their starting years of university who are still struggling to meet their reading and writing requirement goals. While these struggles can likely be attributed to many factors, I believe gaining explicit insight into how to look at genre helps students become more aware of what they have to do in regards to the varying writing and reading assignments given in university courses.

In not only being a Writing/Reading Instructor, but also a Writing Consultant on campus, I have seen many students from various academic levels and fields struggle with writing. One of the greatest challenges I have noticed is students struggling to write in a specific genre for the academic community. For example, I have seen many students struggle to figure out the best ways to organize a compare and contrast essay, understand the different sections in a chemistry lab report, know what to include in an article summary, etc. The concept of genre has many definitions (Schleppegrell, 2001; 2012; Bower and Ellerton, 2007; Martin, 2009; etc.) and is realized uniquely in different disciplines, but for the purposes of this paper genre will be defined as “a distinctive category of discourse of any type, spoken or written, with or without literary aspirations” (Swales, 1990, p. 33) involving the *social* communication between persons and groups (Swales, 1990; Bawarshi & Reiff, 2010; Hyland, 2007). Often, students don’t even know what kinds of questions to ask to articulate the troubles they are having in the reading and writing of such a genre. As a result, I am setting out to design a course that will help students in analyzing, asking about, and critiquing genres that they may come across in academia.

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

This course's main goal is not to only teach a few specific genres, but rather make students metacognitively aware of the concept of Genre and improve their ability to analyze components that make up any text. It would be an impossible task to teach every student everything they would need to know in a course about reading and writing within their academic communities; besides, there is no way that I could have the necessary background to teach that information. Rather, the goal is to give students the tools to analyze genres on their own.

As a student and a teacher at the University of Minnesota (U of M), I am grounding my course and syllabus within the standards set forth by the U of M. Additionally, although my course is not currently in the Minnesota English Language Program's (MELP) IEP curriculum, I am setting it in that context due to my familiarity with the program. In my experience, students in this IEP are typically between the ages of 18 and 22 and preparing themselves to enter undergraduate study in the United States. There are usually a few students, possibly older than the mean age, that are also preparing to enter graduate school. Typically in recent years, the majority of students are Arabic speakers from Oman or Saudi Arabia and Mandarin speakers from China, but there are usually a few students in each class from South America, other parts of Asia, etc. that make up a smaller part of the program's student population. Gender distribution is fairly even. Most students are planning on entering STEM or Business fields, rather than Humanities. This setting and these students are just examples, and the course is applicable to wider IEPs elsewhere because, as previously mentioned, it was designed to be a generalizable scaffold into the world of academia.

My background as an English Literature undergraduate combined with my affinity for literature has inspired another aspect of the class. Because so much genre in academia is concerned with writing and reading, I created this genre analysis course with a literature component as an extension of an ESL Reading and Composition course, which already in many ways tries to set up students for success in academic literacy. Furthermore, in my experience,

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

reading and writing are two of the hardest aspects for ESL students entering academia, so these modalities require extra scaffolding and assistance.

For the major literature component, I will provide an examination of the genre of graphic novel, a relation to comics. McCloud (1993) defines comics as “Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer” (p. 20), and invites others to challenge and grow that definition. More simply put, this might mean putting words and drawings together to convey some sort of “aesthetic” message. Graphic novels, on the other hand, have a clearer definition. According to Gorman (2003), a graphic novel is “an original book-length story, either fiction or nonfiction, published in comic book style...or a collection of stories that have been published previously as individual comic books” (p. xii; Chun, 2009, p. 146). Essentially, graphic novels are an extended version of comics that have additional literary value. I believe this genre to be approachable to ESL students, run on its own genre rules, and diverse enough to reveal writers’ choice and ability to change those rules. By using this genre to address major course outcomes, the course will not only give students many useful reading and writing skills for academia, but also applicable skills in the examination of other literary and academic genres.

Selecting Outcomes

The previous section described student background and goals of the course, which are defined by Graves (1996) as “general statements of the overall, long term purposes of the course” (p. 17). This section will now identify and explain the course outcomes (goals) and objectives, or “the specific ways in which the goals will be achieved” (Graves, 1996, p. 17). To put these constructs in the perspective of the course as a whole, Graves (1996) gives the following analogy: “The goals of a course represent the destination; the objectives, the various points that chart the course toward the destination [,and that it is] very much like making a map of the territory to be explored” (p. 17). This section will first detail the course outcomes I

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

selected. Then, it will offer a more extensive explanation of what those outcomes entail, organized respectively to the outcomes given below.

Many of the course outcomes in regards to genre are a grounded combination of outcomes explored by Devitt (2009), Fleischer and Andrew-Vaughan (2009), Devitt, Reiff, and Bawarshi (2004), Bullock (2005), Coe, Lingard, and Teslenko (2002), all of whom are touched on by Bawarshi and Reiff (2010). Others are selected from the MELP Reading and Composition outcomes. The remainder relate to additional genre goals.

Outcome categories covered in the course appear below, each followed by statements of what students will know and be able to do.

- Familiarity with specific genres
 - Understand and produce graphic novels
 - Understand and produce text narratives
 - Understand and produce descriptions of a process
 - Understand and produce argument rationales
- Text Organization and Flow
 - Critically analyze text for organization and flow using discourse analysis
 - Understand main ideas and distinguish them in writing or discussion
 - Write multi-paragraph essays with coherent organization
 - Write multi-paragraph essays with a clear thesis statement
 - Write successful introductions and conclusions
- Critical Thinking
 - Critically analyze social context of a text using discourse analysis
 - Recognize Logos/Pathos/Ethos in a text using discourse analysis
 - Create critical responses to reading
 - Write multi-paragraph essays with logos/pathos/ethos and consideration of audience

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

- Genre Specific Vocabulary and Sentence Frames
 - Recognize and understand how genre specific vocabulary and groups of words (sentence frames) are linked to purpose using critical discourse analysis
 - Identify important words in reading
 - Evaluate specific word choices used by an author
 - Write multi-paragraph essays using genre specific vocabulary
- Process Writing
 - Use the writing process, including
 - Writing drafts
 - Engaging in peer reviews
 - Revision

Analytical Awareness of Specific Genres

This section will detail the four major genres that students will be expected to understand and produce.

Graphic novels. In this section, I will describe why I use graphic novels, a sample of graphic novel features, and the two specific graphic novels-*Boxers* and *Saints*- that will be used in class.

Graphic novels, and their progenitors, comics, are becoming an increasingly important resource as literary genres. Without a doubt, graphic novels have seen some of the most explosive growth inside and out of the classroom in the United States (Gravett, 2005; Templar, 2009). As a result, students are more likely to encounter them, so giving students additional awareness and understanding of this genre could be important for intellectual and cultural growth. The graphic novel *Maus*, written by Art Spiegelman (1986a; 1986b) in increments starting in the late twentieth century, is oft quoted as the originator of the rise of the graphic novel. This novel follows two major storylines. In one, main character Spiegelman (1986a; 1986b) struggles in his relationship with his father, and the other story arch follows the father as

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

a Jewish man surviving the horrors of WW2. Such deep issues arising from a comic - the term graphic novel didn't exist yet - helped jump graphic novels into the literary scene and began to give them clout that comics did not have before.

This notion might be scoffed at because certain images might spring to mind when someone encounters the term comic. For example, this:

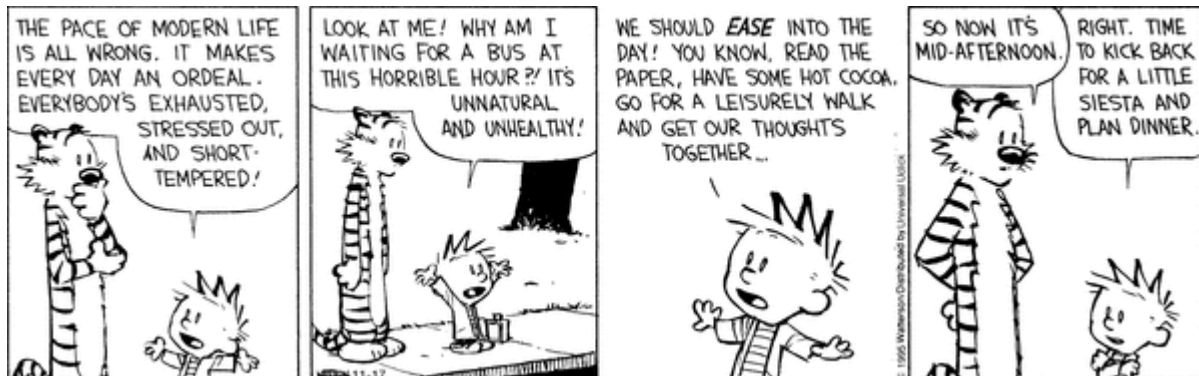


Figure 1: A Calvin and Hobbes comic by Bill Watterson. Image from Universal Uclick (2015).

Or possibly this



Figure 2: A Spiderman Comic from Marvel-Image from Comic Vine (2015)

However, there is more to the genre than a first impression provides.

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

Personally, I believe graphic novels are useful for the ESL classroom for numerous reasons. For one, graphic novels are essentially multi-modal. They bridge the gap between prose and image, and simultaneously provide information in a way that neither medium could do alone. This multi-modality fits different learner styles, which in turn can promote acquisition and learning of information. Both learners who benefit from the written word and from images can utilize graphic novels to their advantage. Not only that, but the duality of the medium can open up a learner to other ways of learning and expressing information. Learners, particularly kinesthetic learners, can even benefit from this genre by participating in their creation. Secondly, I believe graphic novels are an excellent source of information and literary value in the classroom, particularly in this created course, because despite their rise in popularity, they might be unfamiliar to many international students. This allows for the classroom as a whole to grow and explore together in their learning and application of the genre itself, promoting many opportunities to engage in extensive dialogue and learn about a genre possibly unfamiliar to them, or at least in the more unfamiliar context of studying graphic novels in the classroom. The unfamiliarity may not hold for all students, particularly students coming from many Asian countries where Manga has long been popular. However, the styles of Western graphic novels may differ greatly from those of the East, which allows more knowledgeable students to simultaneously go more in depth about learning new aspects of the genre and providing their own unique perspectives to the classroom dialogue as a whole.

In addition to my personal beliefs, research has explored the learner engagement benefits of graphic novels in the ESL classroom. Krashen, Liu, and Cary have all “shown how including sequential art aids ESL populations” (Carter, 2007, p. 50). Specifically, Heckman (2004), Templar (2009), and Krashen (2005) have found graphic novels to be particularly motivating in the ESL classroom, often pushing learners to extend their literary prowess by venturing into other mediums and genres. Heckman (2004) also notes how graphic novels can build confidence and help both reluctant and “remedial readers” become more engaged.

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

International readers may still be in the learning stages and thus also need more help becoming engaged in their reading. One way interest is sparked, according to Krashen (2004), is by lowering students' affective filters, barriers to learning created by anxiety. By opening those doors, teachers can help learners become more invested in reading, and thus spend more time engaging in their target languages.

Graphic novels can also benefit students in more concrete ways. The juxtaposition of picture and word, according to Krashen (1989), can help students overcome knowledge barriers related to grammatical and semantic issues. For example, a student might have trouble understanding the word 'hirsute', but if it is combined with the image of an extremely hairy character, they may get a sense of what being 'hirsute' entails. Cary (2004) asserts that graphic novels can also expose students to the messiness of oral English language by exposing language learners to "'ellipsis, blends, nonwords, vague lexis, confirmation checks, contrastive stress, new topic signals, nonverbal language, mitigators, [and] routine/ritual phrases'" (p. 33). Such conversational additions provide insight into features of English conversation in addition to graphic novels' academic attributes, such as important social discussions. These include but are not limited to "racism, war, poverty, justice, inequality, gender rights" (Templar, 2009, para. 7). Talking about such issues can serve as an engagement opportunity that promotes discussion and personal growth for students.

The following paragraphs explicitly describe some graphic novel features. First, the content of graphic novels is revealed in very different ways from other literary media, and this style is something that is going to be explored within this course as a way to examine the genre and discuss it. First, the "icon" is one of the most important features of any graphic novel. McCloud (1993) defines it as "any image used to represent a person, place, thing, or idea" (p. 27). Essentially, this definition accounts for visual images in a graphic novel. McCloud (1993) avoids the word "symbol" for this representation of meaning, believing it to be too loaded a term. In other words, "symbol" sometimes implies deeper meanings that cannot be applied to the

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

breadth of icons. Most icons are formed from “lines” and can represent a variety of meanings to their readers. Table 1 that follows is a small number of examples that will be explored in my course (Derrick, 2008):

Table 1: Meanings of Some Graphic Novel Icons

Number	Icon	Meaning
1	Wavy lines	Smoke
2	Wavy lines with flies	Bad smell
3	Trailing Lines of person or vehicle	Movement direction
4	Dashed outline	Invisibility
5	Xs in eyes	Death
6	Non-bubbled text	Non-speech sounds or narration
7	Bubbled text	Speech
8	Bubbled text with smaller, trailing bubbles	Thought

Numbers 1-6 from Derrick (2008)

Derrick (2008) pushes teachers to be aware that if students are familiar with graphic novels in their home countries, there may be confusion as not all icons used are the same in different cultures. Such awareness can both serve as a conversation point and as a way to ensure that students in the course are understanding the intended meanings of the texts.

McCloud (1993) describes three other inter-related aspects of graphic novels that will be taught in this course. The first is the “panels”, which are the lines used to differentiate moments in a graphic novel. The second is the “gutter”, which McCloud (1993) defines simply as “the space between the panels” (p. 66). What occurs in the gutter is the third aspect, “closure”, which is about “observing the parts but perceiving the whole” (McCloud, 1993, p. 63). In other words, closure is what readers are imagining as happening in the gutters between the panels. Closure,

combined with the images and words on a page, allows readers to imagine the five senses in ways almost unique to the genre. McCloud (1993) illustrates this point with the following scene.

Figure 1: The 5 Senses in a Graphic Novel

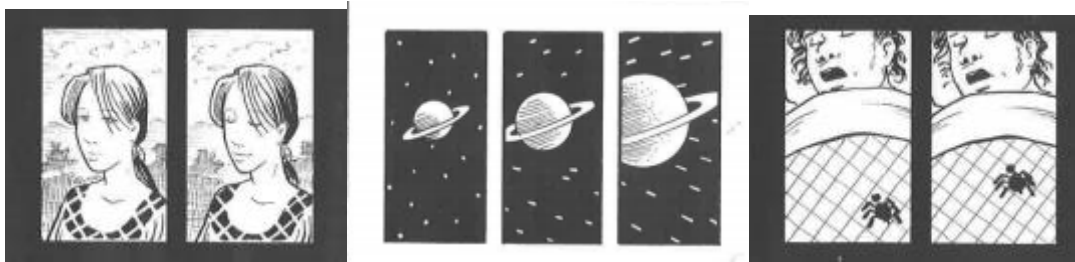


From McCloud, 1993, p. 88

Readers are able to hear the noises of the kitchen through the juxtaposition of words and pictures, such as in the chopping of a vegetable or in the ticking of a clock. They can almost feel the heat and smell rising from the boiling food. McCloud (1993) argues that all five senses are represented here by integrating readers into the medium; the visual sense is obvious, but graphic novels can make readers “perceive [that they are] in a kitchen” (p.89), allowing them greater integration into the text.

Furthermore, closure, as a way to fill in the spaces between panels, communicates time and/or motion and serves as various types of transition that the class is likely to explore. McCloud (1993) explains six types of closure transitions from panel to panel which range in time and space from “moment to moment” on one end to “non-sequitur” on the other. The moment to moment often represents continuous action and can be visualized here:

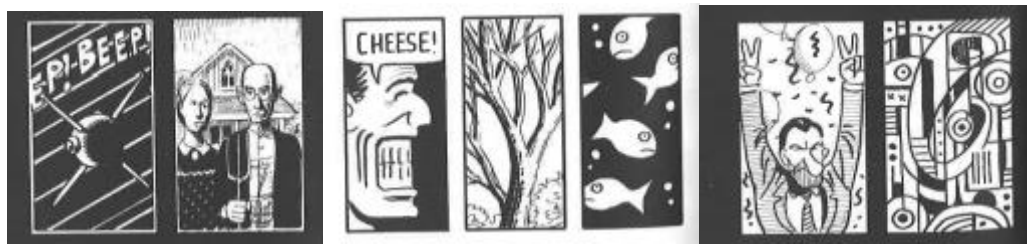
Figure 2: Moment to Moment Transition



From McCloud (1993, p. 70)

The non-sequitur “offers no logical relationship whatsoever” (p. 72) and can be seen here:

Figure 3: Non-Sequitur Transition-



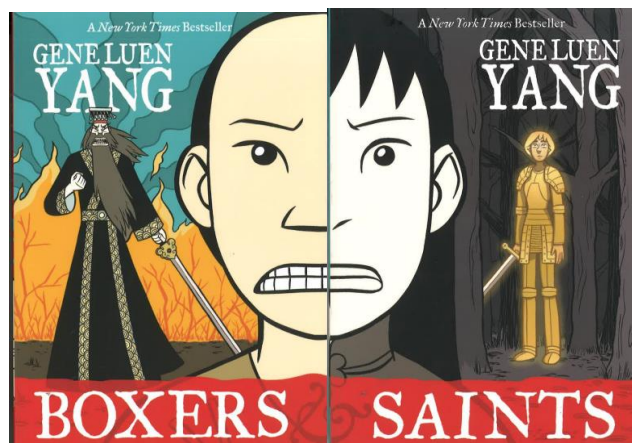
From McCloud (1993, p. 72)

Each type of transition requires a different amount of engagement and work from the reader, and exploring the choices authors make in their transitions as well as what they do for the story may be essential components for analysis of graphic novels.

The remainder of this section is dedicated to introducing the specific graphic novels students will be reading in the course- *Boxers* and *Saints* by Gene Luen Yang (2013a; 2013b) (see Figure 4 below). *Boxers* and *Saints* are two graphic novels that I think serve as a great entry point into the genre and will inspire a lot of great discussion and analysis. These two historical fiction graphic novels are about the Boxer Rebellion in China that occurred in the late nineteenth to early twentieth centuries. In addition, they blend fantastical mysticism, in the form of spirits and power, with the historical genre of their plots. Due to the cartoonish, and yet sometimes jarring, violence, I would say these novels were written primarily for American high schoolers, although I rather enjoyed them as an adult and think they are at the perfect level for

advanced ESL students. Yang (2013a; 2013b) explores many of the following themes: war, religion, violence, mysticism, love, lust, right and wrong, the greater good, justice, self discovery, and more. *Boxers* is about a young male protagonist, Bao, growing up in China, who sees the world around him changing. Blessed with the spirits of ancient China, Bao grows from a young boy to become the leader of the Righteous and Harmonious Fist (RHF), a group dedicated to ridding China of “foreign Devils,” the Christians and imperialists, and “secondary devils,” those Chinese who have become Christians themselves. We see Bao battle guilt and turmoil as he tries to reconcile his own actions against the weight of a changing world. *Saints* is in the same time period and parallels the plot of *Boxers*, but it is told from the perspective of the other side of the conflict. The main protagonist, Four-Girl, later known as Vibiana, is a young girl who discovers Christianity as a way to battle against the oppression of her family. Much like Bao, Vibiana gains the alliance of a spirit in the form of Joan of Arc. Through this, Vibiana discovers that her place in the world is to battle against the Boxers who have come to kill her and her folk. The novels’ protagonists intersect at very brief but important moments in the stories as these characters fight for their beliefs and place in the world. Like most stories of war, it becomes clear that nobody really wins.

Figure 4: *Boxers and Saints* Graphic Novel Book Covers



Yang’s (2013a; 2013b) use of integrated fantasy was both a driving force for, and one of the most interesting parts of, these two novels. In *Boxers*, each member of the RHF during

battle turns into a “Spirit of the Opera”, or a figure from China’s past and Chinese mythologies that can be seen in the theater. This transformation can be seen as both an empowerment and as a way to hide from the guilt of their violent actions. The protagonists could be viewed as playing a part of a grand play instead of as killers of the innocent and guilty alike. In *Saints*, those Boxer warriors are visually revealed without their spirits, and are seen as the armed young people that they are. Vibiana’s spirit, Joan, is more a personal guidance force, but one that is also ready to push the young protagonist towards violence. Use of both religious figures reflects the violent history of religion and imperialism that have plagued humanity for millennia. Like much historical fiction, Yang’s (2013a; 2013b) novels are centered around a conflict, but this time the reader gains insight into both sides. Such humanization doesn’t try to ask who was right, but rather what it was that drove the conflict. These personal revelations create a dichotomy of feelings that leave the reader rooting for no-one and everyone simultaneously, understanding that the true tragedy is the historical and social forces that can push people to push back.

I believe these two novels would fit perfectly into a classroom bent on introducing graphic novels as a genre, not only because of their form, but also their content. If the class were set in MELP, student knowledge would create a very interesting dynamic in the classroom. The typical MELP classroom, in my experience, often consists of between 30-50% or more Chinese students. This would provide an interesting course dynamic, with students who are possibly familiar with the topic and students who are probably less so. The Chinese students may be able to take on more leadership in the course of the reading and may be able to offer more background to enrich the discussions. However, the other students may not be at a disadvantage. They will be able to add their own experiences to the conversation, and offer their own perspectives. The novels should offer similar multiple perspectives to the Chinese students as well because of the dual perspectives of the readings – particularly since, as will be described below, half the class will be assigned to read one novel and the second half the other.

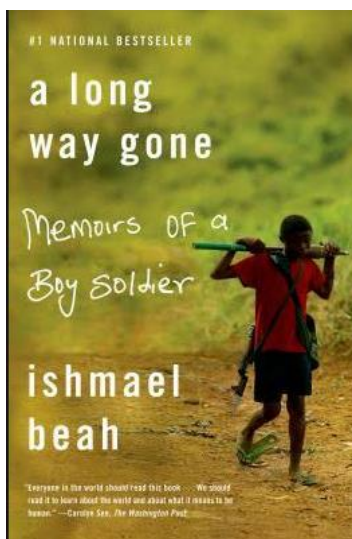
Text narratives. This section will describe the Text Narrative genre and the specific narrative novel used in class.

According to Cooley (2013), narratives tell “a story; it reports ‘what happened’” (p. 123). In a lot of ways, narratives follow most of the same content patterns as graphic novels. For example, they are temporally linear for the most part, although many novels will jump back and forth through time as well. They follow characters through some length of time, tracing their actions, speech, thoughts, and relationships with other characters and within the setting. However, text narratives lack the images that are essential for the graphic novel genre; they typically only use words to convey their messages, and this is done in different ways than graphic novels. While a graphic novel might use speech bubbles to represent conversation (i.e. circle with a pointed triangle coming from the speaker), a text narrative would use signals written in prose (e.g. “quotation marks” or signal quotatives, such as “said”, “screamed”, “cried”, “yelled”, etc.). A graphic novel might just show a character running or swimming rather than describing the action (e.g. “He ran up the hill”) as a text narrative would. Graphic novels typically use thought bubbles (series of small bubbles leading away from a character to a larger bubble with their thoughts) where a text narrative might just use the quotative verb “think.” The list goes on, but the important difference to remember between graphic novels and narratives is, respectively, the use of images as well as words vs. just words.

Text narratives, like most genres, can fall into many subcategories, and I chose the novel memoir, *A Long Way Gone* by Ismael Beah (2007) (see Figure 5 below), to parallel the content and themes of the graphic novels *Boxers* and *Saints*. Beah’s (2007) text mirrors their themes of war, violence, right and wrong, justice, and self-discovery. This memoir follows Ishmael as a child in Sierra Leone in the midst of a war. After fleeing from rebels attacking his village, Ishmael subsequently flees through the country before eventually becoming a child soldier. The book is a constant struggle between illusory reprieves and sudden, jarring violence. The reader witnesses Ismael striving to survive in a world where terror and violence reign, only

for him to be conscripted into the circle of violence as a child soldier. After being rescued later, Ismael has to find himself and his place in the world, but even this journey is marred by more violence and the ceaseless brutality of war. Much like *Boxers and Saints*, Beah's (2007) novel makes the reader question typical perspectives on war and violence, look at *truth* from different points of view, and understand, again, that war has no winners.

Figure 5 *A Long Way Gone* by Ishmael Beah Book Cover



Description of a Process. This section explains the Description of a Process genre and gives examples of texts to be used in the course.

The Description of a Process genre will be used as the bridge from the graphic novel/narrative literary genres into more academic genres. Cooley (2013) defines this genre as breaking “a process into the sequence of actions that lead to its end result”. In other words, it is “‘how to’ writing” (p. 292) that organizes time into sequenced steps. It could be something as simple as how to throw a ball or as complex as designing a mission to space. This genre includes progressive steps for the reader to follow, and often, similarly to graphic novels, incorporates both prose and images. One particular challenge for ESL students in understanding and writing this genre is its use of transfer of information from visual image to prose and back, to clarify the process sequences. They will have gotten some practice while

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

writing their own graphic novels, but this genre will delve even deeper into the academic relationship between image and prose. Images in this genre, according to Bartolic (1981), convey both implicit and explicit information. As such, students may need to clarify and explain deeper the implicit information of an image when it is incorporated into a process description. Bartolic (1981) outlines steps to more easily transfer information from an image to prose, which will be beneficial to students in the writing of their own processes: “identification of symbols” to clarify document, writing out steps as sentences, creating paragraphs with necessary formal features, and finally, if needed, summarizing the information (pp. 194-197). This will help students both transfer information from the image to prose and help them understand the time organization of a sequenced process.

The Description of a Process unit will have no extensive novel text; instead, students will mainly be reading from their course text, Cooley’s (2013) *The Norton Sampler: Short Essays for Composition (8th ed)*, which is described below. One example text that will be read is Jessica Walden’s (2013) *Chasing Loons*. In it, she describes a summer job where she has to study loons in northern Wisconsin, which consequently gives students some Midwestern USA culture. Walden (2013) overall describes a process: how her team tracked and collected data on loons. Moreover, the text includes smaller explanations like how to catch a loon and how a loon survives. The reading even incorporates an image of a loon to match its survival features. Along with this text, students will be reading other articles from Cooley (2013), such as Katz (2013) *How Boys Become Men* or Skinner’s (2013) *How to Write a Poem*.

Argument Rationale. This section explains the Argument Rationale genre and gives example texts to be used in the course.

The final genre is the Argument Rationale. This genre justifies or explains the actions of a person, process, or thing. Furthermore, it is the “strategic use of language to convince an audience to agree with you on an issue or to act in a way that you think is right-or at least to hear you out, even if they disagree with you” (Cooley, 2013, p. 517). Writers, according to

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

Cooley (2013), present their arguments to audiences with “reason”, “emotion”, and “ethics”, and to do so, writers utilize evidence and support because it is not enough to simply ask a reader to agree-they must be given a reason to be convinced by the writer (p. 517). Cooley’s (2013) methods of persuasion are in fact logos, pathos, and ethos, which are described below. The argument rationale genre is included as an academic method of justifying and supporting a student’s argument.

This genre’s readings will also come from Cooley’s (2013) text. For example, White and Art’s (2013) *Should Batman Kill the Joker?* is not only a perfect bridge from the previous graphic novel units, but it also serves as an interesting example of an Argument Rationale. The authors explain possible reasons for killing the Joker, one of Batman’s most archetypal foes, as well as reasons for letting him live. To do so, they cite sources and use logic to argue both sides of the debate. They also bridge the fictional world to the real world, directing readers’ attention away from the original question and asking if we could apply the same reasoning to real world terrorists and criminals. This makes the readers think deeper about their own preconceived ideas about Batman’s situation and pushes on readers’ emotions. Ultimately, White and Art’s (2013) argument doesn’t answer whether Batman should kill the Joker or not, but rather argues that comics and other works of fiction can help us think through our philosophies.

Text Organization and Flow

This section explains the second major student learning outcome of the course, Text Organization and Flow. Students will understand main ideas of a reading passage and distinguish them in writing. Reading comprehension in a second language can be extremely challenging, so understanding the organization and main points of what an author is trying to say should be a necessary goal to improve reading skills. Text organization and flow may include location/inclusion of thesis, formatting, paper parts/sections, movement between sections, etc. Students will gain an understanding of how text organization and flow might differ

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

in the four genres covered in class: Graphic Novels, Text Narratives, Description of a Process, and Argument Rationales. By asking questions about these aspects of genre analysis using critical discourse analysis, students will get a better understanding of how and why information is presented in the way it is. In writing in academia, it is usually important to get ideas down in an organized and concise manner and support those ideas. Students will also be able to not only write essays with an introduction that includes a clear thesis statement, but also write cohesive paragraphs with varied and supporting evidence that lead to a strong conclusion. Then, organizing one's main points in writing helps reveal that a reader has in fact understood how to create the text's organization and flow.

Critical Thinking

This section explains the third student learning outcome of the course, Critical Thinking. Critical Thinking requires students to use critical discourse analysis to understand the social contexts of the texts they read. This entails such challenging questions from Devitt, Reiff, and Bawarshi (2004) as who is allowed to participate in the text and what roles for readings and writers are encouraged/discouraged, among others, such as: what motivations and purpose an author has (e.g. persuading, informing, describing, pleading, etc). These types of questions and answers are essential so students understand that there are reasons behind use of language and values inherent in any given genre. As they progress into their own studies, this will prepare students to ask the tough questions about their own communities and learn the purposes of certain genres in these unique communities. Students should not only be able to critically respond to their readings (e.g. novels and academic genres), but also prepare for and participate in class discussion based on those responses. Responding thoughtfully to readings and discussing them with peers is often a large part of academic classrooms, so these skills could be one of the most important to master, depending on the student's field.

The main purpose of many academic writing genres is to persuade the audience, so students will likely need to understand the means of persuasion using the rhetorical devices

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

Logos, Pathos, and Ethos, known as the rhetorical triangle. Logos aims to use logic to sway readers, Pathos plays at the heartstrings of the reader, and Ethos tries to convince the reader using prestigious and knowledgeable sources of information. To do so, Ethos utilizes citation. Backing up one's ideas with varied and strong evidence, including the research and thoughts of others, is a necessary skill in most academic communities, and is likely beneficial to professional writing tasks as well. Plagiarism rules and copyright laws are serious issues in these two realms, so awareness and proficiency are needed to avoid what can be very serious real world consequences.

To understand the rhetorical triangle, students will be analyzing their major readings and other articles for the use of logos, pathos and ethos, as well as producing them in writing. Of course, each of the major unit genres utilizes critical thinking and rhetorical devices in unique ways. The graphic novels *Boxers* and *Saints* are about understanding and identifying the two opposing viewpoints and the pathos, or emotions, inherent in the political decisions. The text narrative is very much the same, in that it is necessary to understand the author's point of view and text organization. The narrative novel, *A Long Way Gone*, makes the readers question opposing viewpoints and think critically about the characters and their motivations. The narrative is delivered without the images, resources and traits that make up the graphic novel. Writing a description of a process is concerned primarily with logos, or the reasoning behind a sequence of steps; writing Argument Rationales deals with all three rhetorical devices-logos, pathos, and ethos- to explain the reasoning behind various genres.

Discipline Specific Vocabulary and Sentence Frames

This section explains the fourth major outcome listed, Discipline Specific Vocabulary and Sentence Frames. This outcome will push students toward recognizing unique vocabulary and sentence frames in their readings, how they should understand them, and how they might be used in writing various genres. Specifically, for example, they can use critical discourse analysis to recognize how purpose plays a role in the selection of vocabulary in a genre. Also, they can

note how some complex vocabulary related to the field may be used with no definition, which will also tie back to previous analysis study regarding who is excluded and included in the communication. Students, particularly when looking at genres outside their fields, may not understand many of the complex or specific vocabulary terms in a given genre. The important thing will be to recognize how that vocabulary is utilized and develop strategies to best understand a reading that uses such vocabulary.

Process Writing

This section explains the fifth and final major student learning outcome of the course, Process Writing of genres. Students will be able to reproduce pieces of and whole genres based on their analyses. They will get the chance to use process writing to produce genre writing based on information presented in class and their own analyses. Students will demonstrate the writing process, including drafting, revising, editing, peer reviewing, etc, to produce examples of different genres. Writing is an ongoing process; students will need to know that written products are rarely 'perfect' the first time (nor the last), and that the process needs revision and updating. Writing is also a social process; reviewing with their peers is often beneficial, and it can reinforce the idea that their products are not created in a vacuum. Not understanding this social context aspect of genre reading and writing has in the past been a major criticism of teaching genres.

Bawarshi and Reiff (2010) describe critics' fears that blindly following a structure without thinking about context takes away voice as writers feel the need to "write correctly" (35), giving the feeling that there is only one way to convey meaning in a genre text. In such a "straitjacket" (Gebhard, 2012, p. 801), writers lose their ability to choose. According to Bawarshi and Reiff (2010), without the ability to choose, writers, particularly minority groups, can become marginalized and be pushed "further to the side" (p. 32) in their struggle for voice in academia. Kress (2003) argues that by viewing aspects of genres as concrete rules, students can fail to understand the "social relations and contexts" inherent in discourse communities (Bawarshi

and Reiff, 2010, p. 35), which Cope and Kalantzis (1993) speculate further creates an uncritical viewing of genre as only a linear process.

There are a number of ways to teach genre awareness and analysis that mitigate these critiques, which will be incorporated into this course. First, Feez and Joyce (1998) argue for a “building the context” stage. In this stage, students can explore and be made aware of the social context, or the reasoning and interlocutor relationships in the discourse community that uses the genre they are trying to work in. In this course the social contexts will be included heavily in our discussions and analysis of genre. This helps mitigate arguments that students are blindly following a pattern and being marginalized in the process. Indeed, the world is filled with situations where specific social groups accept only certain language and manners of speaking, and these socio cultural rules cannot be learned separately from language. Schleppegrell (2001) argues that knowing what linguistic choices are available for particular situations is a part of learning “sociolinguistic competence” (p. 436). Students learning about genre and their frames can better understand the rationale for each genre as well as how to fit their own particular voice and style into the genre. Teachers can also avoid simply teaching the form of a genre by tying the form to “rhetorical and social actions” (Bawarshi & Reiff, 2010, p. 123). Mitchell and Andrews (1994) add that the way paper structure and style are formed creates valuable discussion in the classroom. In this course the structures inherent in specific genres will be framed as values of the community in which that genre is being used; discussing these values would be a valuable use of time for developing insight into genre analysis.

It is important to emphasize choice in learning to write genre analysis, as Hyland (2007) explains:

Selecting a particular genre implies the use of certain patterns, but this does not dictate the way we write. It enables us to make choices and facilitates expression. The ability to create meaning is only made possible by the possibility of alternatives. By ensuring

these options are available to students, we give them the opportunity to make such choices. (p. 152)

Similarly, Swales (1990) walks his readers through a genre example, in which he gives multiple options for the various moves and steps. Form is not contrived in his example; instead, he reveals how there are numerous, formal options to choose from. Students are not dictated by the constraints of genre; rather, the genre is a medium through which they are able to express choice in constructing communication based on who the perceived audience is. It is necessary to find balance between individual choice and the expectations of that audience. Lastly, Gebhard (2012) summarizes various research studies to conclude that “there is nothing inherently prescriptive, uncritical, or prosaic” (p. 810) about a teaching approach that teaches what forms are available in given genres. Teaching genre through language function is a gateway to linguistic choice and joining academic communities already established, and is a viable method of introducing students to learning the communicative challenges of these communities.

Sequencing Material

This section explains how the material was placed into an ordered sequence in the course, and it answers the following questions from Graves (1996): (1) “How will I organize the content and activities?” (2) “What systems will I develop?” (p. 28). Systems help organize classroom structure at both the lesson level and within the course as a whole (Graves, 1996, p. 28). Graves (1996) offers two major, interconnected styles of sequencing systems -- “building” and “recycling”, both of which will be used in the sequencing of course materials and outcomes. Building is moving

from simple to complex, from more concrete to more open ended, or so that unit or activity A prepares students for unit or activity B ... [and recycling is when] students encounter previous material in new ways: in a new skill area, in a different type of activity, or with a new focus. (Graves, 1996, p.28)

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

To help think through overall organization, Graves (1996) also gives two more ways of sequencing course activities: “matrix” and “cycle.” Matrix is when a “teacher works with a set of possible activities for a given time frame and, as the course progresses, decides which activities to work with” (p. 29). Although this approach may occur in the teaching of the course while assigning smaller activities, it doesn’t play as large a part for the purposes of this paper, which focuses more on the macro rather than micro level. I will be, however, using the cyclical approach, which is defined as a “regular cycle of activities [which] follows a consistent sequence” (p.29). Different aspects of my class, described below, will come in cycles so students have consistent patterns of classroom structure and timing, so they know more of what to expect. Providing recognizable cycles can also help tie materials together and give students established routes to work through challenging material.

Table 2 below provides an overview of the 15 week sequence of topics and activities, and will be referenced in regards to discussion of these sequential sub-cycles: (1) Critical Discourse Analysis Cycle; (2) Major Genre Sequence; (3) Fleischer and Andrew-Vaughan’s (2009) steps.

TABLE 2: Course Scheduled Sequence of Activities With Weekly Course Objectives

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

Week	Tuesday-Day 1	Thursday-Day 2	Weekly Course Objectives
1	<ul style="list-style-type: none"> -Introduce Course -Introduce Genre 	<ul style="list-style-type: none"> -Critical Genre Analysis: Learn about and analyze texts for purpose, social power, and social contexts in pair, group, and whole class work. 	<p>Students will be able to (SWBAT):</p> <ul style="list-style-type: none"> -Understand the concept of Genre -Know what the main goals of the course will be -Begin to articulate questions and discover answers related to purpose, social power, and social contexts in various texts using discourse analysis
2	<ul style="list-style-type: none"> -Introduce the Graphic Novel (major unit one) -Explore Graphic Novels and their features -Assign students a Graphic Novel Bibliography for further text exploration 	<ul style="list-style-type: none"> -Critical Genre Analysis: Learn about and analyze texts for purpose, social power, and social context in pair, group, and whole class work. -Explore graphic novels and their features further in pairs and as a whole class. 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Describe some features of graphic novels -Understand how to read a graphic novel -Understand vocabulary related to graphic novels -Gain background information on the graphic novel genre and learn about different graphic novel texts -articulate questions and discover answers related to purpose, social power, and social contexts in various texts using discourse analysis
3	<ul style="list-style-type: none"> -Finish 1/3 of <i>Boxers and Saints</i> for today -Discuss novels with Literature Circle groups and as a class -Continue to discuss features of the graphic novel 	<ul style="list-style-type: none"> -Critical Genre Analysis: Learn About and Analyze Texts for Organization and Flow in pairs and as a whole class 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Understand content of their graphic novel and discuss them in groups -Understand and identify graphic novel features in their graphic novel -articulate questions and discover answers related to text organization and flow in various texts using discourse analysis

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

4	<ul style="list-style-type: none"> -Finish 2/3 of <i>Boxers and Saints</i> for Today -Discuss novels with Literature Circle groups and as a whole class -Continue to discuss features of the graphic novel 	<ul style="list-style-type: none"> -Critical Genre Analysis: Learn About and Analyze Texts for Organization and Flow in pairs and as a whole class 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Understand content of their graphic novel and discuss them in groups -Understand and identify graphic novel features in their graphic novel -articulate questions and discover answers related to text organization and flow in various texts using discourse analysis
5	<ul style="list-style-type: none"> -Finish <i>Boxers and Saints</i> for Today -Discuss novels with Literature Circle groups and as a whole class -Continue to discuss features of the graphic novel -Assign Essay 1: Graphic Novel How to Book 	<ul style="list-style-type: none"> -Critical Genre Analysis: Learn about and Analyze Logos/Pathos/Ethos in texts in pairs and as a whole class -Briefly introduce <i>A Long Way Gone</i> narrative 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Understand content of their graphic novel and discuss them in groups -Understand and identify graphic novel features in their graphic novel -Understand Logos, Pathos, and Ethos -Articulate and ask questions related to purpose in various texts using discourse analysis-Begin to write organized essay on graphic novel features
6	<ul style="list-style-type: none"> -Critical Genre Analysis: Learn about and Analyze Logos/Pathos/Ethos in texts in pairs and as a whole class -Continue to learn and practice APA citation format -Do In Class Peer Review 1-Essay 1- Graphic Novel How to Book 	<ul style="list-style-type: none"> -Finish first selected reading of <i>A Long Way Gone</i> narrative for today (major unit 2) -Discuss novel section with Literature Circle Groups and as a whole class -Discuss features of a narrative -Do In Class Peer Review 2-Essay 1- Graphic Novel How to Book 	<p>SWBAT:</p> <ul style="list-style-type: none"> -understand features of APA citation format and how to use it -Understand Logos, Pathos, and Ethos -Articulate and ask questions related to purpose in various texts using discourse analysis -Understand content and features of a narrative, and articulate them in groups in regards to their novel -Begin to write organized essay on graphic novel features -Work with peers to improve each other's' writing

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

7	<ul style="list-style-type: none"> -Finish second selected reading of <i>A Long Way Gone</i> narrative for today -Discuss novel section with Literature Circle Groups and as a whole class -Continue to discuss features of a narrative -Essay 1: Graphic Novel How to Book due 	<ul style="list-style-type: none"> -Critical Genre Analysis: Learn about and discuss Genre Specific Vocab in pairs and as a whole class 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Understand content and features of a narrative, and articulate them in groups in regards to their novel -Finish organized essay on graphic novel features -Ask questions about and understand how genre specific vocabulary is used in texts using discourse analysis
8	<ul style="list-style-type: none"> -Finish third selected reading of <i>A Long Way Gone</i> Narrative for today --Discuss novel section with Literature Circle Groups and as a whole class -Continue to discuss features of a narrative -Assign Essay 2-Writing a Narrative 	<ul style="list-style-type: none"> -Give students work time on Essay 2-Writing a Narrative 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Understand content and features of a narrative, and articulate them in groups in regards to their novel -Use the writing process to begin writing Essay 2
9	<ul style="list-style-type: none"> -Do Peer Review 1-Essay 2-Writing a Narrative -Critical Genre Analysis: Puttin' it All Together -Analyze genres for all discourse analysis features learned in class 	<ul style="list-style-type: none"> -Do Peer Review 2-Essay 2-Writing a Narrative -Discuss class reading on Description of a Process (major unit 3) -Discuss features of Description of a Process writing 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Work with peers to improve each other's' writing -Write successful essays with regards to organization, purpose, and content -Ask questions and articulate purpose, organization, vocabulary, and social contexts of various texts using discourse analysis -Begin to understand features of Description of a Process Writing

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

10	<ul style="list-style-type: none"> -Students will brainstorm 2-3 Description of a Process topics -Brainstorm process steps and then discuss with partner -Continue to discuss features of Description of a Process writing -Essay 2-Writing a Narrative due 	<ul style="list-style-type: none"> -Create/Brainstorm images related to Description of a Process topic steps from Tuesday -Students will choose one image and practice writing prose steps to match image 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Understand features of Description of a Process Writing -Brainstorm topics as part of the writing process (not to be confused with Description of a Process) -Integrate images and prose together as part of Description of a Process --Write successful essays with regards to organization, purpose, and content
11	<ul style="list-style-type: none"> -Students will decide on their topic for writing a Description of a Process paper. -Work on sentence frames for Description of a Process -Assign Essay 3-Description of a Process 	<ul style="list-style-type: none"> -Critical Genre Analysis: Puttin' it All Together-Continue to practice analyzing genres for all discourse analysis features learned in class -Give students work time on Essay 3-Description of a Process 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Understand features of Description of a Process and begin to articulate it in writing -Ask questions and articulate purpose, organization, vocabulary, and social contexts of various texts using discourse analysis --Write successful essays with regards to organization, purpose, and content
12	<ul style="list-style-type: none"> -Do Peer Review 1-Essay 3-Description of a Process -Review citation before Unit 4 	<ul style="list-style-type: none"> -Discuss and analyze features of an Argument Rationale genre (major unit 4) -Do Peer Review 2-Essay 3-Description of a Process 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Understand and articulate features of an Argument Rationale -understand features of APA citation format and how to use it -Write successful essays with regards to organization, purpose, and content

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

13	<ul style="list-style-type: none"> -Brainstorm and practice writing an argument rationale for one of the students' Description of a Process writings -Review Logos/Pathos/Ethos -Essay 3-Description of a Process due 	<ul style="list-style-type: none"> -Review Graphic novel and narrative prose novel -Brainstorm Rationales for a character from students' graphic novel or narrative novel -Assign essay 4-Argument Rationale 	<p>SWBAT:</p> <ul style="list-style-type: none"> --Understand and articulate features of an Argument Rationale -Work with peers to improve each other's' writing -Understand Logos, Pathos, and Ethos -Articulate and ask questions related to purpose -Understand and articulate features and content of the graphic novels and prose novel learned in class -Use the writing process (not to be confused with Description of a Process)
14	<ul style="list-style-type: none"> -Give students work time on Essay 4-Argument Rationale 	<ul style="list-style-type: none"> -Do Peer Review 1-Essay 4-Argument Rationale -Critical Genre Analysis: Final Puttin' it All Together-Continue to practice analyzing genres for all discourse analysis features learned in class 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Write successful essays with regards to organization, purpose, and content --Work with peers to improve each other's' writing --Ask questions and articulate purpose, organization, vocabulary, and social contexts of various texts using discourse analysis
15	<ul style="list-style-type: none"> -Peer Review 2-Essay 4-Argument Rationale -Give students work time on essay as this is a busy time of the year 	<ul style="list-style-type: none"> -Essay 4-Argument Rationale due -In class Reflection -Last day of class party!!! 	<p>SWBAT:</p> <ul style="list-style-type: none"> -Write successful essays with regards to organization, purpose, and content --Work with peers to improve each other's' writing -Reflect on all that they have learned over the course of the semester

Critical Discourse Analysis System

During the semester, students will learn how to critically analyze genre with focused discourse analysis activities. The following will describe what students will be able to do in those activities using discourse analysis.

1. Critically analyze social contexts of a text using discourse analysis
2. Critically analyze text for organization and flow using discourse analysis
3. Recognize Logos/Pathos/Ethos in a text using discourse analysis
4. Recognize and understand how genre specific vocabulary and groups of words (sentence frames) are linked to purpose using critical discourse analysis

These four major learning objectives, which address the outcome of Critical Genre Analysis in Table 2 above, are individually introduced throughout the first seven weeks of the semester, though they will also be integrated with other aspects of the class. This is to focus on these outcomes separately and in depth, even if the course may be additionally touching on all of them later in the course in regards to the four major genres. Practicing them in the first half of the semester also helps ensure that students take what they learned from these outcomes and build off of that knowledge in later weeks of the semester. Moreover, times can be organized for students to do additional joint discourse analysis in later weeks, as well as give them some time to review at the end of the semester. The following sections will briefly discuss the reasoning behind the order in which each objective of the Critical Discourse Analysis System will be addressed.

1. Critically analyze social contexts of a text using discourse analysis. This objective should be taught first, as the discourse analysis requires students to step out of their perspective and think about the power inherent in various communities in academia. In other words, students have to discover or guess at the social context of a genre. Not only that, they may likely also need to be forced to confront privilege associated with different communities. This can be very challenging and sometimes uncomfortable to discuss, especially in a second language. But, I think the topic should still be explored first in the semester. As mentioned in the Writing Process section under Selecting Outcomes, without critical thinking and without helping

students understand the social context, teaching genre means promoting students' creation of genre without thought. A focus on this objective will also support the graphic novel reading and discussion, which involve understanding multiple perspectives, even in something as terrible and destructive as war. So, this part of the cycle will be undertaken early in the semester, and then continued throughout.

2. Critically analyze text for organization and flow using discourse analysis. Text Organization and Flow will be presented next. Students may be familiar with some typical organizational patterns in some American English genres, from other classes or high stakes International tests like TOEFL or IELTS, so discussing it earlier will give them a scaffold into asking questions for and learning about genre analysis. Since an analysis of organization and flow occurs after critically analyzing the social context of the genre, students will get the chance to connect how organization of a text might relate to the social contexts and the values of the genre community. Lastly, students will benefit from learning about organization and flow before the first major writing assignment of the course.

3. Recognize Logos/Pathos/Ethos in a text using discourse analysis. After students have thought about organization and flow, purpose, as well as learned to pose critical thinking questions, they will be prepared to address the types of arguments writers are going to be making using Logos/Pathos/Ethos. In other words, students will already be able to discuss and recognize the frames for organization, social background contexts, and purpose of a genre. Now, students will be ready to learn about constructive ways to persuade the audience of their opinion using logos, pathos and ethos.

Recognize and understand how genre specific vocabulary and groups of words (sentence frames) are linked to purpose using critical discourse analysis. The first three discourse analysis learning objectives deal more with the purpose of language, which according to Communicative Language principles (described in the next section), is the first thing in a communicative classroom to examine and learn. Writer purpose will influence selection of

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

vocabulary and sentence frames used in the genre. Once purpose is established, we look at what linguistic forms are used to fulfill that purpose and convey those meanings. Form usage cannot be easily understood without first setting the context for the genre.

Major Genre Sequence System

This section explains a second sequence system used in class: the order in which the four genres are covered. The four major genres used are sequenced to give students a clear scaffold from literary and possibly easier to comprehend genres to more academic genres that students will possibly face in their academic careers. The graphic novel genre reading and exploration provides a clear scaffold to comprehension with its images, and the clear, nuanced features can make for interesting discourse analysis. The text narrative genre comes second because it shares most of the features of the graphic novel (e.g. character, plot, temporal organization, and setting, speech, thoughts, etc.), but removes the images and presents these features in different ways – in text. As such, students do not have to reinvent the wheel with the major purposes and methods of the genre; they just need to come up with different forms for similar functions. The third genre, Description of a Process, bridges the gap into more academic genres. It asks students to take what they learned about prose and image in the previous two temporally-ordered literary genres, and produce a temporally ordered genre in an academic setting. The Argument Rationale is the last genre covered because it asks students to look back at the previous genres that they have learned in the course and provide academic, logical, comprehensive, and evidence based arguments to explain events or actions occurring in the previous genres.

Fleischer and Andrew-Vaughan's (2009) System

This section describes a third sequence for teaching genre that was developed by Fleischer and Andrew-Vaughan (2009), who gave the following steps for teaching “unfamiliar genres”, some of which will be used or modified for teaching each genre in the present course:

- 1) picking a complex genre and explaining why it was chosen

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

- 2) collecting samples of and reading in the unfamiliar genre
- 3) analyzing generic patterns and composing a 'how-to book' on writing the unfamiliar genre
- 4) creating an annotated bibliography of model samples of the genre
- 5) writing in the unfamiliar genre
- 6) writing a reflective letter on the experience of studying and producing the genre; and soliciting a letter of response from an outside reader

(Bawarshi and Reiff, 2010, p. 186)

These six steps use Graves' (1996) building principle. They start with arguably simpler steps of exploration before moving onto more complex production stages. So, for example, based on steps 1-4, to teach the graphic novel, the introduction will involve explaining why the genre was chosen, giving students examples, and asking them to create short descriptions of a few researched graphic novels (rather than annotated bibliographies, which would take too much time to teach for the purposes of this course) in order to gain more background in the genre. However, in step 4, rather than having students create a graphic novel as a later, production based assessment, I will have them create a "How to Book", described below, as their way of showing what they have learned about the genre. I think this serves much the same function as writing a graphic novel, namely: revealing knowledge about the genre, but does it in a possibly more academic style. Since I will not have students try to create a graphic novel, there will be no need to reflect on it in step 6. However, the idea is beneficial in that it helps students think about how much they learned, so it will be included at the end of the semester as a way to reflect on the course genres as a whole.

As shown above, these steps will be modified and applied in other ways to better match the other three course genres. Because the text narrative in the course is also a literary novel, the class will follow steps 1-4 in much the same way as in studying the graphic novel. However, in step 4, instead of writing a "How to Book", students will do step 5, writing in the genre, a text narrative. This is further detailed below and will serve as the summative essay for this unit of the

course. The last two genres, Description of a Process and Argument Rationale, will use and modify the cycle further. The students will explore the genres in much the same way as the previous two, but they will not be required to do step 2 (look for samples) because this would require deeper research skills than the outcomes of the course require. They will also be asked to do step 5, write in the genre, because at this point in the semester, the evaluation of learning outcomes requires that students produce writing that illustrates a more applicable and generalizable academic function.

Presentation of Material

This section asks “How and with what will I teach the course? What is my role? What are my students’ roles?” (Graves, 1996, p. 26). In other words, this section explains the methods used in class as well as example activities or assignments to illustrate how the method is actually applied in the course. The most important thing to me is to not always be tied to any one single method, teaching style, or activity, as there is “no single best method” (Larsen-Freeman & Anderson, 2011, p. 226). The focus is on variety to match various learner styles, defined as “natural, habitual, and preferred way(s) of absorbing, processing, and retaining new information and skills” (Reid, 1995, p. viii). First I will briefly describe Communicative Language Teaching, the general teaching methodology used in the course. Then I will give an explanation of the daily schedule.

Teaching With Communicative Language and Group Work

Communicative Language Teaching (CLT) is a major method of language teaching that guides this course design and its goals. CLT “aims broadly to make communicative competence the goal of language teaching” (Larsen-Freeman & Anderson, 2011, p. 115). Larsen-Freeman and Anderson (2011) describe various aspects of CLT: “one function can have many forms; ... the social context of the communicative event is essential in giving meaning to utterances;”, communicative competence stems from correctly using appropriate forms; choice is important in

speaking; and “grammar and vocabulary that students learn follow from the function, situational context, and the roles of the interlocutors” (pp. 120-121).

However, CLT also goes beyond that. Larsen-Freeman and Anderson (2011) explain that CLT classrooms should use “authentic language”, be the “vehicle for classroom communication, not just the object of study”, tolerate errors and see them “as a natural outcome of development”, and allow students to “express their ideas and opinions” (p. 119-120). One way these principles will occur in this class is through group and pair work. Since students are in smaller numbers than they would be in whole group, they are more likely to get a chance to speak. The course will use explicit, teacher oriented activities, but a greater amount of time will be focused on student oriented tasks.

Explanation of Daily Schedule

This section will detail what occurs day-to-day in the classroom. Where there is repetition, I will not go into further detail but will briefly outline what is happening in any given week. Please refer to TABLE 2 above for reference in the following paragraphs.

Week 1. The first week entails an introduction to the course and the students’ first chance to begin using discourse analysis. On Week 1-Day 1, I will be introducing the course to the students by going over the syllabus, talking about the schedule, expectations, and major outcomes and assignments. I will also introduce the concept of Genre and give them a chance to begin exploring some texts. I will put students into pairs to examine various genres and texts, including, for example, a newspaper, a horror novel, a fantasy novel, a compare/contrast essay, a few research articles, etc. Students will then share with the class some of the things they noticed about their genres. This will give students their first chance at distinguishing characteristics between genres, but we will not go in depth yet. On Week 1-Day 2, in the students’ first discourse analysis for critical thinking I will do a presentation on social context, power of language, and writing purpose in a genre text, giving students questions to think about in regards to any text. Then, I will give them text samples to explore as pairs for these features

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

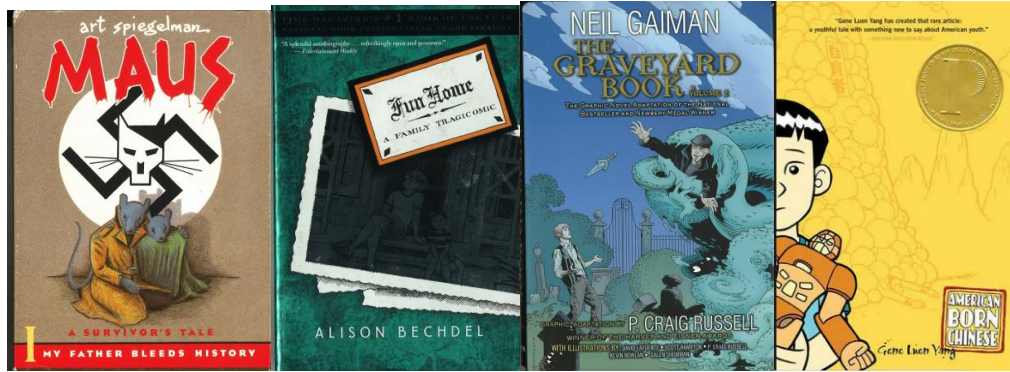
before sharing what students came up with and discussing again as a whole group. I will structure class time where I introduce the topic, give students time to work in pairs or groups, and then finish up discussion as a whole group. This allows me to control the information presented and prepare students to work, gives them time to speak and learn with their peers, and then allows the group to benefit by learning from others who they might not have been able to talk with.

Week 2. The second week includes an introduction to graphic novels and more critical discourse analysis work. On Week 2-Day 1, and throughout the semester, I will do a mixture of inductive and deductive teaching in my course, often times for the same lessons. Inductive reasoning, according to Lightbown and Spada (2013), is when students discover the rules on their own while deductive teaching is when teachers give explicit instruction. The authors also summarize research hypotheses where learners of all aptitudes can benefit from explicit instruction, and higher aptitude students can benefit from inductive approaches. While MELP students' aptitudes are of varying levels, at the level I am teaching they should all be fairly high, so most students will benefit from both styles of learning. Varying up the methods will also give students with varied learning styles time to shine.

Specifically on Week 2-Day 1, I will explicitly introduce how the graphic novel genre is fairly unique in its medium, which will allow for ample analysis, how it will be a gateway into genre discussion for the class, the benefits of graphic novels for ESL students in general, the benefits of its recent status as a literary genre, etc. After that, I will use inductive teaching, which involves graphic novel sample exploration and reading. I will pass out many examples of graphic novels, including but not limited to *Maus* by Art Spiegelman (1986a; 1986b), *Fun Home* by Alison Bechdel (2006), *The Graveyard Book* adapted by P. Craig Russel (2014) from Neil Gaiman's (2008) *Graveyard Book* prose novel, *American Born Chinese* (2006) by Gene Luen Yang, etc., all of which are shown in Figure 6 below.

Figure 6: A Selection of Graphic Novels

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND



Students will get a little time to explore and discuss the differences and similarities of style, form, and content between the novels. Whatever they discover will be inductively learned. Based on what students discover and my own experience, I will also give explicit introduction into much of the vocabulary of and forms in graphic novels that the students may have found inductively. By moving back and forth between explicit and inductive learning, students get a greater chance to discover the material themselves, but as the teacher I will also be able to make sure students learn what I want them to. Discovery and deeper insight into these graphic novel forms will also come on Week 2-Day 2 and in later weeks. Lastly, on Day 2, students will get additional time to explore purpose, social context, and social power with both graphic novels and other texts. Additional exploration through discourse analysis may take on different forms throughout the semester, but, per Grave's (1996) matrix approach (described previously), I will choose more specific activities as I am actually teaching the course.

Week 3. On Week 3-Day 1, students will work with literature circles as the vehicle to discuss the graphic novels, *Boxers* and *Saints* and do individual discourse analysis for Text Organization and Flow. Students will be reading the novel in chunks over a three week period. To guide their reading and prepare them for discussions, students will get rotating roles. Some potential literature circle roles, according to Cappellini (2005), are discussion leader, literary luminary, summarizer, vocabulary finder, etc. Discussion leader comes up with questions to keep discussions moving and challenge their classmates. Literary luminary finds passages that are interesting in some way or are extremely important to the novel. One possible role that I will

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

add will be to talk about features special to graphic novels, for example, instances where time, motion, the 5 senses, or other features of graphic novels, discussed previously, are represented in *Boxers* or *Saints*. This way, the discussion will have a particular bent towards the unique features of the genre itself. After the students have had time to discuss the novel with their groups, I will put the students into groups of four that include representatives from each novel, so they can share their side and discover the other side of the story (recall that *Boxers* and *Saints* are two perspectives on the same historical event). Finally, we will move the discussion to whole groups where I will first ask each side to introduce their novel and what has happened so far. That way, I will get an idea of what the groups spoke about in their discussion, apart from just overhearing the student's discussions.

Week 4. In Week 4 students will continue to discuss in literature circles, graphic novels in general, and discourse analysis of Text Organization and Flow.

Week 5. Week 5 will also include literature circles for the graphic novel and discourse analysis, but it will additionally include the introduction of the first major essay- the "How to Book", as well as an introduction to Logos/Pathos/Ethos, APA citation, and a brief introduction to the students' next genre. On Week 5 Day 1 I will give them instructions to write a How to Book on writing graphic novels: I will tell students to create a guide on how to make and read a graphic novel, and that they might include such graphic novel features as panels, closure, picture order on a page, etc. I will pass out directions for the essay and give paragraph examples, such as the following:

Reading order in a graphic novel typically follows panels from left to right and top to bottom, much like a regular novel; however, that is not always simply the case. For example, the whole page might include one picture, without panels. In this case, the reader may take in the whole picture, but still follow any written words from top left to bottom right, just like they would normally in a page with panels. Another example would be panels that take up a whole horizontal or column of a page, but is followed by smaller

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

panels. The reader would start off reading the larger panel and then follow the normal reading pattern to the other panels. These are just a few examples of how a reader would follow the path of a graphic novel.

We will discuss possible organizations for the “How To Book”, and students will get a chance to ask questions about the essay in general. The creation of this “How To Book” will reveal knowledge gained about graphic novel concepts, and drafts will be due in the following weeks.

On Week 5-Day 2, we will do a discourse analysis on Logos/Pathos/Ethos as previously described. A more specific activity on this day regarding Logos, Pathos, and Ethos will be the introduction of what the Rhetorical Triangle is to students on the whiteboard with examples. Then, to look deeper at Logos, Pathos, and Ethos, I will link students to an editorial or opinion section of a newspaper either online or give physical copies, depending on the classroom and student resources. I will have them look for examples of Logos, Pathos, and Ethos in pairs. I will then have students show the class some of the arguments made with a projector screen, as well as how those arguments fit into one or more parts of the triangle. Lastly, I will give a very brief introduction to the novel they will study as an example of the genre of text narration: *A Long Way Gone*.

Week 6. In Week 6, we will start APA citation exploration, explore narratives, start literature circles with narratives, and do peer reviews. On day 1, I will give a small presentation on plagiarism and importance of citation, a part of Ethos, before beginning to teach about how to use APA citation format. I will start by explaining major features of in text citation, such as inclusion of author and date, signal phrases, etc., and then students will practice adding citation to paragraphs based on information I give them. Students will then get the chance to work in pairs to review their “How To Books”. Students will only be focused on content this day, unless grammar interferes with comprehension. I will give them peer review worksheets to guide them and help ensure that their partners are actually giving advice. On Day 2, I will introduce narrative texts just as I did with graphic novels with exploration of various examples. We will do

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

literature circles for *A Long Way Gone*, but instead of graphic novel features, one of the roles will be specific to narrative features. We will not be reading the entire novel, but rather three selected chunks, due to time. It is my goal that students will enjoy it enough to continue on their own during or after the semester. Lastly, students will get the chance to do another peer review on Essay 1 (the “How To Book”), but in this draft, they will focus more on smaller, surface level errors like grammar and spelling because it will be due in the following class period.

Week 7. Week 7 will include more discussion of *A Long Way Gone* through literature circles and exploration of narratives on Day 1. For this day, students will have read more about text narratives from their class text, *The Norton Sampler: Short Essays of Composition* (8th ed) by Thomas Cooley (2013). This text will be very beneficial to the students in figuring out specifics of the latter three of the major course genres as well as be a source of genre examples. Cooley’s (2013) text follows a fairly routine pattern for each genre. He describes what the genre is and possible steps/ helpful hints for writing in the genre. Then, he gives numerous and varied essay examples to aid students in figuring out the genre and writing their own take on it. On this day and throughout the rest of the semester, students will discuss the essays and genre features in class by using this text as the major source of information. For example, on this day we will discuss the features of a narrative that Cooley (2013) writes about, and then we will examine how those features appeared in the narrative novel. Day 2 will be discourse analysis of Genre Specific Vocabulary and sentence frames used in the novel.

Week 8. Week 8 will involve the third and final literature circle day of the text narrative reading, as well as introduction to and class time working on the second essay. This project, Writing a Narrative, will be introduced on Day 1. I will give students three sections from each of their graphic novels that I think are significant and rich in content. Students will have to choose one of the sections and re-write the story using prose. In other words, they will have to describe what occurs in the graphic novel images and dialogue, using only words without their accompanying pictures. We will discuss in class possible ways to go about writing this essay.

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

Then, on Day 2, I will give students actual work time on the essay, so I can give support and check up on how the students are doing.

Week 9. Students will do peer review of Essay 2-Writing a Narrative, discourse analysis, and begin unit 3, Description of a Process. The major difference between this discourse analysis and previous discourse analyses is that students will be using “Puttin’ it All Together” on Day 1. By this, I mean students will practice discourse analysis using all the features we have discussed: purpose, organization, vocabulary, and social contexts. They will likely have done this with their major genres implicitly, but they will now get the chance to do more explicit discourse analysis of various texts. On Day 2, we will discuss what the Description of a Process Genre is through a reading from their Cooley (2013) textbook and discuss those features in regards to the sample essay, “How Boys Become Men” by Jon Katz (2013).

Week 10. Over the course of Week 10, students will practice steps for Describing a Process using both images and prose. On Day 1, they will brainstorm 2-3 processes that they would like to explain. They will then practice writing out steps for those processes before working with a partner who will critique and offer advice about the steps given. For example, they might give advice on steps they thought were confusing, where they could add more steps, etc. On the next day, students will create images to match the processes they created. Lastly, students will get the chance to combine images and steps together in a functional process.

Week 11. Students will get more time working on Description of a Process and additional Puttin’ it All Together discourse analysis practice. On Day 1, students will decide on a topic for their third essay, Description of a Process, and we will work on possible sentence frames for the genre by filling in frame blanks in regards to their practice topics from Week 10. The writing assignment will be introduced; the assignment requires students to write a series of steps that will include both images and prose. Cooley (2013) describes two types of processes about which students can choose to write: “directive” and “explanatory”: “directive” explains “how to do something”, such as how to ride a bike, while “explanatory” details “how something

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

works” such as how the bike stays up (292). Students will be able to choose a type of process, and they will incorporate images, using skills learned with the previous two essay genres and in analysis of description process writing examples. For example, they will take what they learned about images and prose and combine them together, adding some more narrative like writing to their essays to flesh out the processes more. Examples of this style are in the Cooley (2013) Description of a Process essays. Lastly, students will get some work time on their essays on Day 2.

Week 12. Students will do peer reviews on the Description of Process essays, as well as review citation before moving onto the fourth and final unit. In addition to review on Day 1, we will review citation format because students will be required to use it in their final genre essay. On Day 2, in addition to another day of peer review, students will be introduced to the Argument Rationale Genre through methods previously discussed.

Week 13. On Week 13-Day 1, students will not only review Logos, Pathos, and Ethos in preparation for the final essay, but they will also practice providing rationale and arguments for one of the two to three Description of a Process topics brainstormed in Week 10. On Day 2, we will review the graphic and narrative novels read, in groups and as a whole class, because students will be using content from their readings in their final essay-Argument Rationale, which is also introduced today. Students will be using Logos, Pathos, and Ethos to argue the reasoning behind actions taken or opinions expressed by a character in the graphic novel or narrative. For example, they might argue that Bao from the *Boxers* graphic novel was justified in fighting against Christian growth in China because of traditional heritage, violence from Christians, and lack of opportunities. Or, students could argue that Bao’s reasoning was flawed because he created even more violence and he himself was an oppressor. Students could also create an argument about why Ishmael became a child soldier in *A Long Way Gone*. This final essay assignment will enable me to evaluate students’ ability to use textual support to justify actions in the genres we have read.

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

Week 14. Week 14 will give students work time on their final essay as the end of the semester is a busy time, the first peer review for the essay, and a last Puttin' it All Together discourse analysis, in order to keep it fresh in students' heads and give them more practice of techniques and style usable for their essays.

Week 15. Students will peer review and work on their essays, and Day 2 will include a class reflection and a party. In the in class reflection, students will be able to think and write critically about the challenges and successes of reading and writing in the different genres, what they've learned, what questions they still have about the genres, what was interesting or not about writing in the genres, etc. This will allow them to think about what they have learned, although we will also talk about what students wrote about as a whole group. After that, there is nothing left to do but have a party and enjoy each other's company at the end of another semester.

Evaluation

This section details the way student work will be evaluated in the Genre Analysis course. It answers the question, "How will I assess what students have learned?" (Graves, 1996, p. 30). This section will be divided into two sections: (1) Formative Assessments, and (2) Summative Assessments.

Formative Assessments

In this section, I will describe some examples of formative assessments for my course. Formative assessments are those used to check up on a daily basis on what students are learning, what progress they are making, and if I am succeeding in teaching the information (Wiggins & McTighe, 2006). Formative assessments are not always graded; rather, they allow the teacher to see what students still need to accomplish in order to meet the course outcomes.

Discourse Analysis. There are many formative assessments that are particularly involved with the Critical Genre discourse analysis skills learned in class. For example, during group or pair work, I will be walking around, listening and talking with students to understand

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

what kinds of questions they have and what they notice about the genres they are analyzing. This will be particularly important when I have review days (Puttin' it all Together), especially at the end of the semester. This will allow me to see how much information students have retained and learned from all the work they put into the class. Then, we will end each day's discussion as a whole group to enable me to understand what the group has learned. Lastly will be student Peer Reviews. This will be a time for me to walk around and see what students are working on, as well as what they notice about their peers' papers. If I notice patterns that are common across my students, I will address them with the class as a whole. Otherwise, I will talk with individual students while they are working.

Literature circle roles. The literature circle roles enable another sort of formative assessment that will help me figure out what struggles my students are having. After class on days when we are discussing the literature, I will collect the notes students took while reading and in their discussion groups to better understand their comprehension, as well as the novels as a whole. If I notice anything lacking in the first couple weeks, I can address the issues with the students.

Worktime. Because my course is very exploratory, I built in a lot of work time for my students. With just the four major genres and genre discourse analysis skill building days, there will also be whole days dedicated to student essays and projects. This allows students to ask me and their peers for help, and allows me to get a look at what students are working on before their final products are due. This gives me a chance to help students with something before it becomes an entrenched problem in their project.

Homework. Lastly, students will get smaller assignments and readings that will help prepare them for class or practice the skills learned in class. Some examples might include readings to prepare them for a critical genre discourse analysis days, Cooley (2013) readings, practice of the genre analysis skills learned, citation practice, exploration of genres, etc. These, like all formative assessments, help me understand how to improve the class.

Summative Assessments

In this section, I will describe the major summative assessment essays, and provide the rubrics used to evaluate them. The rubrics are modified from Atterberry, Bonnac, and Langin at MELP. Summative assessments are those used to test what a student has learned for a unit or class, and include such evaluation as exams, presentations, performances, essays, etc. The major assessments for this course are the four multi-draft essays previously described.

How to book. Table 3 below shows the rubric of the students' first major summative assessment, the "How to Book" for graphic novels.

Table 3: How to Book Rubric

	Superior (4)	Adequate (3)	Developing (2)	Struggling (1)
Introduction	The introduction creates strong interest and moves coherently from a general to narrowed focus.	The introduction creates some interest and moves from a general to narrowed focus.	The attention getter is dull and the move from a general to narrowed focus is confusing or too brief.	There is no attention getter and the introduction does not move from a general to narrowed focus.
Thesis statement	The thesis statement clearly tells the reader the topic and specific main idea of the essay.	The thesis statement tells the reader the topic and main idea of the essay in a general way.	The topic and main idea of the essay have to be inferred from the thesis statement	The thesis statement is vague or unclear,
Topic sentences	All topic sentences have a very clear controlling idea that relates directly to the thesis statement.	All topic sentences have a fairly clear controlling idea and at least 2 topic sentences relate directly to the thesis statement.	Some topic sentences (1 or 2) do not have a clear controlling idea and/or some topic sentences (1 or 2) do not relate directly to the thesis statement.	More than 2 topic sentences do not have a clear controlling idea and/or more than 2 do not relate directly to the thesis statement.
Development –uses	All body paragraphs include extensive	All body paragraphs include adequate	At least 1 body paragraph lacks	At least 2 body paragraphs lack

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

extensive examples	support of the graphic novel features in the form of extended examples that are fair and complete.	support of the graphic novel features in the form of extended examples that are fair and complete.	adequate support of graphic novel features in the form of extended examples that are fair and complete.	adequate support of graphic novel features in the form of extended examples that are fair and complete.
Development – demonstrates critical thinking and awareness of the graphic novel genre	The writer demonstrates superior critical thinking by communicating sophisticated, extensively developed ideas that reveal knowledge about the graphic novel and its vocabulary	The writer demonstrates critical thinking by communicating clear, adequately developed ideas that provide a general response about the graphic novel and its vocabulary	The writer demonstrates critical thinking with clear, adequately developed ideas but does not adequately respond about the graphic novel and its vocabulary	The writer fails to communicate ideas clearly and / or does not respond about the graphic novel and its vocabulary
	Superior (4)	Adequate (3)	Developing (2)	Struggling (1)
Coherence	The essay as a whole is arranged logically; each paragraph is arranged logically; the writer combines clauses and uses transitions effectively and accurately to connect ideas.	The essay as a whole is arranged logically; most paragraphs are arranged logically; the writer sometimes combines clauses and uses some transitions to connect ideas, though not always accurately.	The essay as a whole is arranged somewhat logically; few paragraphs are arranged logically; the writing lacks accurate use of combined clauses and transitions.	The overall organization lacks logic; most paragraphs are not arranged logically; and the writer rarely or doesn't combine clauses or use transitions to connect ideas.
Unity and coherence w/ paragraphs	All supporting sentences relate to the topic sentence in all paragraphs.	All supporting sentences relate to the topic sentence in most paragraphs.	Some sentences do not relate to the topic sentence in 2 or more paragraphs.	Many sentences do not relate to the topic sentence in 2 or more paragraphs.
Conclusion	The conclusion clearly summarizes the main points (subtopics) of the essay and/or restates the thesis	The conclusion summarizes the main points (subtopics) of the essay and/or restates the thesis in different words, but	The main points and/or thesis are restated using the same or very similar language as in the introduction. The	The main points or thesis are not restated. The conclusion is not related to the essay.

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

	in different words. The conclusion does not bring up any new ideas.	the conclusion brings up new ideas.	conclusion brings up new ideas.	
Format Requirements (1 or 0 points)	X	X	X	Essay meets required length; Essay is formatted correctly with 1" margins, 12 pt font, and name and assignment information in upper left .
Evidence of Writing Process (1 or 0 points)	X	X	X	All parts of writing process are turned in on time (previous drafts, peer review, self-evaluation, instructor feedback).

Modified From Sp15 Atterberry / Bonnac / Langin

Rubric: Narrative. Table 4 below describes the rubric of the students' second major, summative assessment, the Narrative.

Table 4: Narrative Rubric

	Superior (4)	Adequate (3)	Developing (2)	Struggling (1)
Content	All appropriate content is extensively included; no major plot points are excluded	Most appropriate content is extensively included; some major plot points are excluded	Much appropriate content is extensively included; Many major plot points are excluded	Appropriate content and plot points are not included
Development – demonstrates critical	The writer demonstrates superior critical thinking and	The writer demonstrates critical thinking and creativity by	The writer demonstrates critical thinking and creativity with clear,	The writer fails to communicate prose clearly and / or does

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

thinking and creativity	creativity by communicating sophisticated, extensively developed prose that provide a direct response to the prompt.	communicating clear, adequately developed prose that provide a general response to the prompt.	adequately developed prose but does not adequately respond to the prompt.	not respond to the prompt.
Coherence	The content as a whole is arranged logically; each paragraph is arranged logically; the writer combines clauses and uses transitions effectively and accurately to connect ideas.	The content as a whole is arranged logically; most paragraphs are arranged logically; the writer sometimes combines clauses and uses some transitions to connect ideas, though not always accurately.	The content as a whole is arranged somewhat logically; few paragraphs are arranged logically; the writing lacks accurate use of combined clauses and transitions.	The overall organization lacks logic; most paragraphs are not arranged logically; and the writer rarely or doesn't combine clauses or use transitions to connect ideas.
	Superior (4)	Adequate (3)	Developing (2)	Struggling (1)
Dialogue and Thoughts	All appropriate dialogue and thoughts are extensively included; Use varied and accurately formed signal phrases	Most appropriate dialogue and thoughts are included; Use mostly varied and accurately formed signal phrases	Some appropriate dialogue and thoughts are included; Use some varied and accurately formed signal phrases	Dialogue and Thoughts no appropriately included; Doesn't use signal phrases
Action and Descriptions	All necessary character action and character/scenery descriptions are extensively included	Most necessary character action and character/scenery descriptions are included	Some necessary character action and character/scenery descriptions are included	Little to no necessary character action and character/scenery descriptions are included
Format Requirements (1 or 0 points)	X	X	X	Essay meets required length; Essay is formatted correctly with 1" margins, 12 pt font, and name and

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

				assignment information in upper left .
Evidence of Writing Process (1 or 0 points)	X	X	X	All parts of writing process are turned in on time (previous drafts, peer review, self- evaluation, instructor feedback).

Modified From Sp15 Atterberry / Bonnac / Langin

Rubric: Description of a Process. Table 5 below shows the rubric of the students' third major, summative assessment, Description of a Process.

Table 5: Description of a Process

	Superior (4)	Adequate (3)	Developing (2)	Struggling (1)
Introduction	The introduction creates strong interest and moves coherently from a general to narrowed focus; and/or clearly follows organization of specific genre	The introduction creates some interest and moves from a general to narrowed focus ; and/or adequately follows organization of specific genre	The attention getter is dull and the move from a general to narrowed focus is confusing or too brief; and/or somewhat follows organization of specific genre	There is no attention getter and the introduction does not move from a general to narrowed focus; and/or doesn't follow organization of specific genre
Thesis statement	The thesis statement clearly tells the reader the topic and specific main idea of the essay.	The thesis statement tells the reader the topic and main idea of the essay in a general way.	The topic and main idea of the essay have to be inferred from the thesis statement	The thesis statement is vague or unclear,
Topic sentences	All topic sentences have a very clear controlling idea that relates directly to the thesis statement	All topic sentences have a fairly clear controlling idea and at least 2 topic sentences relate directly to the thesis statement	Some topic sentences (1 or 2) do not have a clear controlling idea and/or some topic sentences (1 or 2) do not relate directly to the thesis statement	More than 2 topic sentences do not have a clear controlling idea and/or more than 2 do not relate directly

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

				to the thesis statement
	Superior (4)	Adequate (3)	Developing (2)	Struggling (1)
Coherence	The images and prose are arranged extensively and logically together; reveals extensive knowledge of how to sequence steps	Most of the images and prose are arranged logically together; reveals basic knowledge of how to sequence steps	Few images and prose are arranged logically together; reveals lack of knowledge of how to sequence steps	Incoherent organization of images and prose. Reveals little to no knowledge of how to sequence steps
Unity and coherence w/ paragraphs	All supporting sentences relate to the topic sentence in all paragraphs.	All supporting sentences relate to the topic sentence in most paragraphs.	Some sentences do not relate to the topic sentence in 2 or more paragraphs.	Many sentences do not relate to the topic sentence in 2 or more paragraphs.
Conclusion	The conclusion clearly summarizes the main points (subtopics) of the essay and/or restates the thesis in different words. The conclusion does not bring up any new ideas; and/or extensively follows conclusion style of the genre	The conclusion summarizes the main points (subtopics) of the essay and/or restates the thesis in different words, but the conclusion brings up new ideas; and/or adequately follows conclusion style of the genre	The main points and/or thesis are restated using the same or very similar language as in the introduction. The conclusion brings up new ideas; and/or somewhat follows conclusion style of the genre	The main points or thesis are not restated. The conclusion is not related to the essay; and/or does not follow conclusion style of the genre
Format Requirements (1 or 0 points)	X	X	X	Essay meets required length; Essay is formatted correctly with 1" margins, 12 pt font, and name and assignment information in upper left .
Evidence of Writing Process	X	X	X	All parts of writing process are turned in on time

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

(1 or 0 points)				(previous drafts, peer review, self-evaluation, instructor feedback).
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Modified From Sp15 Atterberry / Bonnac / Langin

Rubric: Argument Rationale. Table 6 below provides the rubric of the students' fourth major, summative assessment, Argument Rationale.

Table 6: Argument Rationale Rubric

	Superior (4)	Adequate (3)	Developing (2)	Struggling (1)
Introduction	The introduction creates strong interest and moves coherently from a general to narrowed focus; and/or clearly follows organization of specific genre	The introduction creates some interest and moves from a general to narrowed focus ; and/or adequately follows organization of specific genre	The attention getter is dull and the move from a general to narrowed focus is confusing or too brief; and/or somewhat follows organization of specific genre	There is no attention getter and the introduction does not move from a general to narrowed focus; and/or doesn't follow organization of specific genre
Thesis statement	The thesis statement clearly tells the reader the topic and specific main idea of the essay.	The thesis statement tells the reader the topic and main idea of the essay in a general way.	The topic and main idea of the essay have to be inferred from the thesis statement	The thesis statement is vague or unclear,
Topic sentences	All topic sentences have a very clear controlling idea that relates directly to the thesis statement	All topic sentences have a fairly clear controlling idea and at least 2 topic sentences relate directly to the thesis statement.	Some topic sentences (1 or 2) do not have a clear controlling idea and/or some topic sentences (1 or 2) do not relate directly to the thesis statement	More than 2 topic sentences do not have a clear controlling idea and/or more than 2 do not relate directly

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

				to the thesis statement.
Development –uses extensive examples	All body paragraphs include extensive support of the controlling idea in the form of extended examples that are fair and complete; extensively mirrors style of specific genre	All body paragraphs include adequate support of the controlling idea in the form of extended examples that are fair and complete; adequately mirrors style of specific genre.	At least 1 body paragraph lacks adequate support of the controlling idea in the form of extended examples that are fair and complete; somewhat mirrors style of specific genre.	At least 2 body paragraphs lack adequate support of the controlling idea in the form of extended examples that are fair and complete; does not mirror style of specific genre.
Development – demonstrate critical thinking	The writer demonstrates superior critical thinking by communicating sophisticated, extensively developed ideas that provide a direct response to the prompt.	The writer demonstrates critical thinking by communicating clear, adequately developed ideas that provide a general response to the prompt.	The writer demonstrates critical thinking with clear, adequately developed ideas but does not adequately respond to the prompt.	The writer fails to communicate ideas clearly and / or does not respond to the prompt.
	Superior (4)	Adequate (3)	Developing (2)	Struggling (1)
Coherence	The essay as a whole is arranged logically; each paragraph is arranged logically; the writer combines clauses and uses transitions effectively and accurately to connect ideas.	The essay as a whole is arranged logically; most paragraphs are arranged logically; the writer sometimes combines clauses and uses some transitions to connect ideas, though not always accurately.	The essay as a whole is arranged somewhat logically; few paragraphs are arranged logically; the writing lacks accurate use of combined clauses and transitions.	The overall organization lacks logic; most paragraphs are not arranged logically; and the writer rarely or doesn't combine clauses or use transitions to connect ideas.
Unity and coherence w/ paragraphs	All supporting sentences relate to the topic sentence in all paragraphs.	All supporting sentences relate to the topic sentence in most paragraphs.	Some sentences do not relate to the topic sentence in 2 or more paragraphs.	Many sentences do not relate to the topic sentence in 2 or more paragraphs.

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

Conclusion	The conclusion clearly summarizes the main points (subtopics) of the essay and/or restates the thesis in different words. The conclusion does not bring up any new ideas; and/or extensively follows conclusion style of genre	The conclusion summarizes the main points (subtopics) of the essay and/or restates the thesis in different words, but the conclusion brings up new ideas; and/or adequately follows conclusion style of genre	The main points and/or thesis are restated using the same or very similar language as in the introduction. The conclusion brings up new ideas; and/or somewhat follows conclusion style of genre	The main points or thesis are not restated. The conclusion is not related to the essay; and/or does not follow conclusion style of genre
APA Citation Format	The in text citations accurately follow correct APA format; the reference page contains no errors	The in text citations accurately follow correct APA format with a few errors; the reference page contains a few errors	The in text citations contain many APA format errors; the reference page contains many errors	There are no in text citations; there is no reference page
Format Requirements (1 or 0 points)	X	X	X	Essay meets required length; Essay is formatted correctly with 1" margins, 12 pt font, and name and assignment information in upper left .
Evidence of Writing Process (1 or 0 points)	X	X	X	All parts of writing process are turned in on time (previous drafts, peer review, self-evaluation, instructor feedback).

Modified From Sp15 Atterberry / Bonnac / Langin

Conclusion

In this paper I detail the creation of a course in Genre Analysis which focuses on four major genres: graphic novels, narratives, description of a process, and argument rationale. The purpose of this course is to teach students to critically analyze and produce these texts, among others, using discourse analysis in order to prepare themselves for the rigors of reading and writing in academia. I first described the specific learners targeted by the course and what knowledge gap it fills. Then, I outlined what specific learning objectives are required to meet student needs. After, I sequenced the material in the course and explained what materials are used. Next, I describe more in-depth the day-to-day work. Lastly, I explain the assessment procedures and gave evaluative rubrics for the major assessments. The creation of a course, however, is not a static process which has a clearly defined end. Rather, it is an ever evolving procedure, and the next step is to teach the course, revise it again, and then repeat indefinitely. Only in this way will I continue to grow as a teacher and provide the very best instruction for my students.

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Appendix A

This syllabus is modified from syllabi used in MELP.

Spring 2016

Course Number: ESL 950

Sections: 001

Location: TBD

Days: Tuesday/Thursday

Time: 10:05 a.m.– 11:50 a.m.

Instructor: Samuel (Sam) Reid

Email: reid0230@umn.edu

Office: TBD

Office Hrs.: Wednesday

(10:10-11:30 am) or by appointment

Course Description

This course helps students become more aware of genre in order to improve their ability to dissect a text and prepare them for the challenges of learning genre in academia. The focus is on giving students text analysis skills in order to better prepare for the academic classroom. Topics include exploring genre through the graphic novel, narrative, description of a process, and argument rationale, as well as critically analyzing genre, exploring and writing familiar and unfamiliar genres, writing in genres, and more. This knowledge is applied to class discussions, discourse analysis, and reading and writing projects. Students will gain confidence about entering the world of academia, specific to their unique interests and goals.

Learning Outcomes

Upon successful completion of the course, students will demonstrate proficiency in using the following:

- Analytical Awareness of specific genres:
 - Graphic Novels
 - Text Narratives
 - Description of a Process
 - Argument Rationale
- Text Organization and Flow
 - Critically analyze text for organization and flow using discourse analysis
 - Understand main ideas and distinguish them in writing or discussion
 - Write multi-paragraph essays with coherent organization
 - Write multi-paragraph essays with a clear thesis statement
 - Write successful introductions and conclusions
- Critical Thinking
 - Critically analyze social contexts of a text using discourse analysis
 - Recognize Logos/Pathos/Ethos in a text using discourse analysis
 - Create critical responses to reading
 - Write multi-paragraph essays with logos/pathos/ethos and consideration of audience
- Genre Specific Vocabulary and Sentence Frames
 - Recognize and understand how genre specific vocabulary and groups of words (sentence frames) are linked to purpose using critical discourse analysis
 - Identify important words in reading
 - Evaluate specific word choices used by an author
 - Write multi-paragraph essays using genre specific vocabulary
- Process Writing
 - Use the writing process, including
 - Drafts
 - Peer Reviews
 - Revision

Required Materials

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

- **Required Textbook:** Thomas Cooley's Norton Sampler: Short Essays for Composition EITHER (1) Gene Luen Yang's *Boxers*, or (2) Gene Luen Yang's *Saints*. You will be assigned your text by Sam ahead of time.
- **Technology:** You will sometimes need to be able to access a computer with headphones, a microphone, and a webcam. If you do not have these things, you can complete your assignments in the Language Center Multimedia Lab in Jones 135 or in the SMART Learning Commons in Walter Library.
- **Data Storage:** You will need a flash drive device or space somewhere to save electronic work.
- **Organization:** Please bring a folder in which you can keep course handouts and a notebook in which you can take notes to class every day.

Grading Information and Policies

Final grades will be based on the following components:

1. How to Book Essay	20%
2. Narrative Essay	20%
4. Description of a Process Essay	20%
3. Argument Rationale Essay	20%
4. Daily Homework Assignments	20%

TOTAL: 100%

As a student in the MELP, you will be assigned a grade according to an S/N (satisfactory / not satisfactory) grading basis. An S grade means you pass the class and an N grade means you fail. **You must have a total final grade above 70%** to receive an S and take Academic Grammar next semester.

Your grade in MELP classes becomes part of your permanent record as a student and could affect your movement to a higher level in MELP as well as your admission into the U of MN and other colleges or universities. Note: Effort and hard work are important, but students must demonstrate that they have accomplished the class objectives and acquired the necessary skills in order to pass this course.

The chart below shows how your overall percentage corresponds to S or N. It also shows how your overall percentage corresponds to the A – F grading system, but remember that only S or N are possible final grades in this course.

S = Satisfactory								N = Not Satisfactory	
A 94 to 100% of points	A- 90 to 93% of points	B+ 87 to 89% of points	B 83 to 86% of points	B- 80 to 82% of points	C+ 77 to 79% of points	C 73 to 76% of points	C- 70 to 72% of points	D+ 67 to 69% of points	D 63 to 66% of points
Represents achievement that is outstanding relative to the level necessary to meet course requirements		Represents achievement that is significantly above the level necessary to meet course requirements			Represents achievement that meets the course requirements in every respect			Represents some achievement but not sufficient to pass the course	

Evaluation of Assignments and Tests:

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

- **Essays:** You will complete four, multi-draft essays to demonstrate your knowledge of and ability to apply course concepts to written genres.
- **Homework assignments:** You will complete weekly homework assignments based on daily tasks and learning in the classroom.

Homework Guidelines

At an American university, students are expected to complete work on their own outside of class. Homework includes assignments given by instructors as well as daily review of course material. Homework might be graded or not graded.

A typical college class at the University of Minnesota requires students to complete an average of 2 hours of homework for every one hour in class. U. of M. students who take an average of 12 credits per semester can expect to spend 12 hours a week in class and approximately 24 hours a week on homework and assignments to pass the class (C- or better). Students may need to do more outside of class to achieve an A or a B.

In the Minnesota English Language Program, homework is equally important. Language practice outside of class is necessary to improve English proficiency. For students who want to study at an American university, completing daily homework is also necessary to adjust to the high expectations of college classes.

Full-time MELP students who are taking classes 20-25 hours per week should expect to complete an average of 3 hours of homework a day or an average of 21 hours a week to make progress in English. Students who are advanced for their level may need less time to complete their homework, and students who are low for their level may need more time.

Late Assignments

Students must request permission to turn in an assignment late on or before the day the assignment is due. The grade on a late assignment will not be reduced if the work is turned in late because of a reason that is defined by the University of Minnesota as legitimate, including illness, death of a family member, participation in intercollegiate athletic events, and religious observances. However, I may require proof that the reason you are asking to turn in the work late is legitimate. If the reason you want to turn in an assignment late is not considered legitimate as defined by the University of Minnesota, you may or may not receive permission to turn the assignment in late. If you are given permission to turn in an assignment late, I will set a new deadline for turning in the assignment and may reduce your final grade on the assignment by 10% for each day it is late past the original due date. No late assignments will be accepted if you do not request permission to turn in the work late on or before the due date, regardless of the reason for turning in the assignment late.

Missed Tests and Quizzes

Tests and quizzes may only be made up only if you contact me on or before the day that the test is given and ask for permission to make up the test. I will allow you to make up the test for reasons defined by the University of Minnesota as legitimate, including illness, death of a family member, participation in intercollegiate athletic events, and religious observances. However, I may require proof that the reason that you missed the test is legitimate. Your grade on the make-up test may be reduced by up to 20% if your reason is not determined to be legitimate. Make-up tests will be equivalent to the original test but may contain different questions or be in a different format. Unless it is an emergency, you cannot make up a test if you do not contact me on or before the date of the test about the reason for your absence, even if your reason is legitimate.

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

Extra Credit

Extra credit opportunities may occasionally be available in the form of extra questions on tests, small extra assignments, or information provided during the first few minutes of class. These bonus learning opportunities will not have a significant effect on your final grade and will be equally available to all students.

Attendance Policies

- Attendance is very important because a lot of learning takes place in the classroom and because attendance is a requirement for your student visa.
- If you arrive late, leave early, or are asleep during the class, you will be marked absent. Attendance is based on each hour of class. Each hour of class equals 50 minutes or two 25-minute periods. If you are absent for any part of a 25-minute period, you will be counted absent for that period.
- Program certificates of attendance are only awarded to students who attend 90% or more in each of their courses. You will not receive a certificate of attendance from MELP if your attendance is below 90% of the class hours in any MELP class.
- If your attendance is below 90%, your final or overall grade will be reduced proportionate to your absences. For example, if you attend only 85% of the classes, your grade will be reduced by 15% and you may not pass the class.

End of semester course grade	Final attendance	Penalty	Final course grade
85%	80%	$100 - 80 = 20$	$85 - 20 = 65\%$ Not Satisfactory
85%	90%	No penalty	$85 - 0 = 85\%$ Satisfactory

- The only excused absences are for recognized University of Minnesota religious holidays. If you will be observing a religious holiday, you must notify me in advance and I will let you know whether the absence is excused by the University. As with other absences, you still need to do the work you missed if you are absent on a religious holiday.
- It is YOUR responsibility to find out what we did on a day that you were absent and hand in assignments that were collected on that day. Check the Moodle site or contact a classmate or me to find out what you missed. You are expected to be prepared for the next class after you are absent.

English-Only Classroom

In order to improve your English, you need to practice speaking English. For that reason, this classroom will be an English-only zone.

Student Academic Honesty and Plagiarism

As a University of Minnesota student, you are expected to understand and follow the rules of academic honesty. Among other things, this means that you must do your own work and you must not use information from a source unless you identify the source and quote or paraphrase appropriately. It's not always easy to know what is considered honest and what is not. The University of Minnesota considers these activities dishonest:

- copying a classmate's work on a homework assignment or test
- plagiarizing (using someone else's words/work without showing who wrote it and where you found it)
- cheating on tests by sharing answers, talking to classmates, or using materials without permission

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

The following excerpt is from the University of Minnesota Student Conduct Code. It outlines the expectations the University has regarding plagiarism.

Plagiarism means representing the words, creative work, or ideas of another person as one's own without providing proper documentation of source. Examples include, but are not limited to:

- Copying information word for word from a source without using quotation marks and giving proper acknowledgement by way of footnote, endnote, or in-text citation;
- Representing the words, ideas, or data of another person as one's own without providing proper attribution to the author through quotation, reference, in-text citation, or footnote;
- Producing, without proper attribution, any form of work originated by another person such as a musical phrase, a proof, a speech, an image, experimental data, laboratory report, graphic design, or computer code;
- Paraphrasing, without sufficient acknowledgment, ideas taken from another person that the reader might reasonably mistake as the author's; and
- Borrowing various words, ideas, phrases, or data from original sources and blending them with one's own without acknowledging the sources.

It is the responsibility of all students to understand the standards and methods of proper attribution and to clarify with each instructor the standards, expectations, and reference techniques appropriate to the subject area and class requirements, including group work and internet use. Students are encouraged to seek out information about these methods from instructors and other resources and to apply this information in all submissions of academic work.

To improve your English and demonstrate academic honesty, focus on using your OWN words and language in all assignments. You can find the University of Minnesota's definition of plagiarism at the site of the Center for Writing: <http://writing.umn.edu/tww/plagiarism/definitions.html>. From there you can follow links to sites that help you learn to avoid plagiarism.

Consequences of Academic Dishonesty

Students who are caught plagiarizing or cheating will not receive credit and will not have an opportunity to make up the work. Students who are caught cheating or plagiarizing a second time will fail the course. In addition, cases of academic dishonesty will be reported to the Office for Student Conduct and Academic Integrity using the following form:

http://www1.umn.edu/oscai/integrity/faculty/dishonesty_report.pdf

Please read the frequently asked questions on the following web site to help you understand plagiarism and its consequences. <http://www1.umn.edu/oscai/integrity/student/index.html> Always ask if you have questions or concerns about academic honesty.

University of Minnesota Policies

The University of Minnesota has rules for instructors and students to support teaching and learning, and the Minnesota English Language Program follows these rules. You can find a list of these rules on the U. of M.'s Web site and in the MELP Student Handbook: <https://ay13.moodle.umn.edu/course/view.php?id=7205>. If you have any questions or concerns about these issues, please talk to your instructor.

The U of M has rules for

- student dishonesty and behavior
- student learning responsibilities
- making up missed work
- grade definitions
- sexual harassment

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

- respecting diversity
- accommodating disabilities
- mental health and stress management
- academic freedom and responsibility

See <http://www.policy.umn.edu/Policies/Education/Education/SYLLABUSREQUIREMENTS.html> for more information about these rules.

Student Behavior

Student behavior that interferes with my ability to teach or other students' ability to learn will be addressed according to University of Minnesota policy. For more information, go to http://www1.umn.edu/regents/policies/academic/Student_Conduct_Code.html

Language Lab Schedule:TBD

Email and Moodle

Communication from me about this class will take place through email to your UMN email account, which is accessible at <http://mail.umn.edu>. You are responsible for checking your email account regularly. We will also use Moodle, an online course management system. To access this class's Moodle site, go to <https://moodle.umn.edu> and click on "Login" in the upper right corner of the screen. Next, enter your x500 (email) ID and your password. Then click on the name of this course.

Electronic Devices

The use of electronic devices in class is prohibited unless you have first asked me for permission to use them. I will sometimes give you permission to use your phones or other devices to look up words or other information.

Special Needs

If you have special needs that affect your class performance, such as a medical condition or difficulty seeing, hearing, or reading in your first language, please let me know. I can help make this course accessible to you.

Additional Resources

Some options for extra help include:

- Visiting me during my office hours (Wed. 10:10-11:30 am) or at another arranged time
- Contacting me via e-mail with specific questions
- Joining the TandemPlus program (<http://languagecenter.cla.umn.edu/tandem>).
- Use Student Writing Support (see below).
- Asking me for additional exercises to target an area you would like to improve

I want everybody to pass this class and achieve their goals, so don't be afraid to ask for help!

Writing Resources

Student Writing Support (SWS) provides free writing instruction for all University of Minnesota students---graduate and undergraduate---at all stages of the writing process. In face-to-face and online collaborative consultations, SWS consultants help students develop productive writing habits and revision strategies. SWS consultants are teachers of writing: graduate and undergraduate teaching assistants and professional staff. Some consultants specialize in working with non-native speakers, and others have experience with writing in specific disciplines. Consulting is available by appointment through SWS online and in 15 Nicholson Hall, and on a walk-in basis in 9 Appleby Hall. For more information, go to <http://writing.umn.edu/sws> or call 612-625-1893.

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

In addition, SWS offers a number of web-based resources on topics such as documenting sources, planning and completing a writing project, and addressing punctuation and grammar questions. See <http://writing.umn.edu/sws/quickhelp/index.html>

Tentative Course Schedule

Please note:

- The outline below is *tentative* and may be revised.
- Additional assignments may be added to enhance students' understanding, and due dates may be changed to adjust to the pace of students' learning.
- Smaller, daily homework assignments are not listed in this outline

Week	Tuesday-Day 1	Thursday-Day 2
1	-Introduce Course -Introduce Genre	-Critical Genre Analysis: Learn about and analyze texts for purpose, social power, and social contexts in pair, group, and whole class work.
2	-Introduce the Graphic Novel (major unit one) -Explore Graphic Novels and their features -Assign students a Graphic Novel Bibliography for further text exploration	-Critical Genre Analysis: Learn about and analyze texts for purpose, social power, and social contexts in pair, group, and whole class work. -Explore graphic novels and their features further in pairs and as a whole class.
3	-Finish 1/3 of <i>Boxers and Saints</i> for today -Discuss novels with Literature Circle groups and as a class -Continue to discuss features of the graphic novel	-Critical Genre Analysis: Learn About and Analyze Texts for Organization and Flow in pairs and as a whole class
4	-Finish 2/3 of <i>Boxers and Saints</i> for Today -Discuss novels with Literature Circle groups and as a whole class -Continue to discuss features of the graphic novel	-Critical Genre Analysis: Learn About and Analyze Texts for Organization and Flow in pairs and as a whole class
5	-Finish <i>Boxers and Saints</i> for Today -Discuss novels with Literature Circle groups and as a whole class -Continue to discuss features of the graphic novel -Assign Essay 1: Graphic Novel How to	-Critical Genre Analysis: Learn about and Analyze Logos/Pathos/Ethos in texts in pairs and as a whole class -Begin to learn APA citation format. -Briefly introduce <i>A Long Way Gone</i> narrative

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

	Book	
6	<ul style="list-style-type: none"> -Critical Genre Analysis: Learn about and Analyze Logos/Pathos/Ethos in texts in pairs and as a whole class -Continue to learn and practice APA citation format -Do In Class Peer Review 1-Essay 1-Graphic Novel How to Book 	<ul style="list-style-type: none"> -Finish first selected reading of <i>A Long Way Gone</i> narrative for today (major unit 2) -Discuss novel section with Literature Circle Groups and as a whole class -Discuss features of a narrative -Do In Class Peer Review 2-Essay 1-Graphic Novel How to Book
7	<ul style="list-style-type: none"> -Finish second selected reading of <i>A Long Way Gone</i> narrative for today -Discuss novel section with Literature Circle Groups and as a whole class -Continue to discuss features of a narrative -Essay 1: Graphic Novel How to Book due 	<ul style="list-style-type: none"> -Critical Genre Analysis: Learn about and discuss Genre Specific Vocab in pairs and as a whole class
8	<ul style="list-style-type: none"> -Finish third selected reading of <i>A Long Way Gone</i> Narrative for today --Discuss novel section with Literature Circle Groups and as a whole class -Continue to discuss features of a narrative -Assign Essay 2-Writing a Narrative 	<ul style="list-style-type: none"> -Give students work time on Essay 2-Writing a Narrative
9	<ul style="list-style-type: none"> -Do Peer Review 1-Essay 2-Writing a Narrative -Critical Genre Analysis: Puttin' it All Together -Analyze genres for all discourse analysis features learned in class 	<ul style="list-style-type: none"> -Do Peer Review 2-Essay 2-Writing a Narrative -Discuss class reading on Description of a Process (major unit 3) -Discuss features of Description of a Process writing
10	<ul style="list-style-type: none"> -Students will brainstorm 2-3 Description of a Process topics -Brainstorm process steps and then discuss with partner -Continue to discuss features of Description of a Process writing -Essay 2-Writing a Narrative due 	<ul style="list-style-type: none"> -Create/Brainstorm images related to Description of a Process topic steps from Tuesday -Students will choose one image and practice writing prose steps to match image
11	<ul style="list-style-type: none"> -Students will decide on their topic for writing a Description of a Process paper. -Work on sentence frames for Description of a Process 	<ul style="list-style-type: none"> -Critical Genre Analysis: Puttin' it All Together-Continue to practice analyzing genres for all discourse analysis features learned in class -Give students work time on Essay 3-Description

GENRE ANALYSIS COURSE DESIGN: GRAPHIC NOVELS AND BEYOND

	-Assign Essay 3-Description of a Process	of a Process
12	-Do Peer Review 1-Essay 3-Description of a Process -Review citation before Unit 4	-Discuss and analyze features of an Argument Rationale genre (major unit 4) -Do Peer Review 2-Essay 3-Description of a Process
13	-Brainstorm and practice writing an argument rationale for one of the students' Description of a Process writings -Review Logos/Pathos/Ethos -Essay 3-Description of a Process due	-Review Graphic novel and narrative prose novel -Brainstorm Rationales for a character from students' graphic novel or narrative novel -Assign essay 4-Argument Rationale
14	-Give students work time on Essay 4-Argument Rationale	-Do Peer Review 1-Essay 4-Argument Rationale -Critical Genre Analysis: Final Puttin' it All Together-Continue to practice analyzing genres for all discourse analysis features learned in class
15	-Peer Review 2-Essay 4-Argument Rationale -Give students work time on essay as this is a busy time of the year	-Essay 4-Argument Rationale due -In class Reflection -Last day of class party!!!